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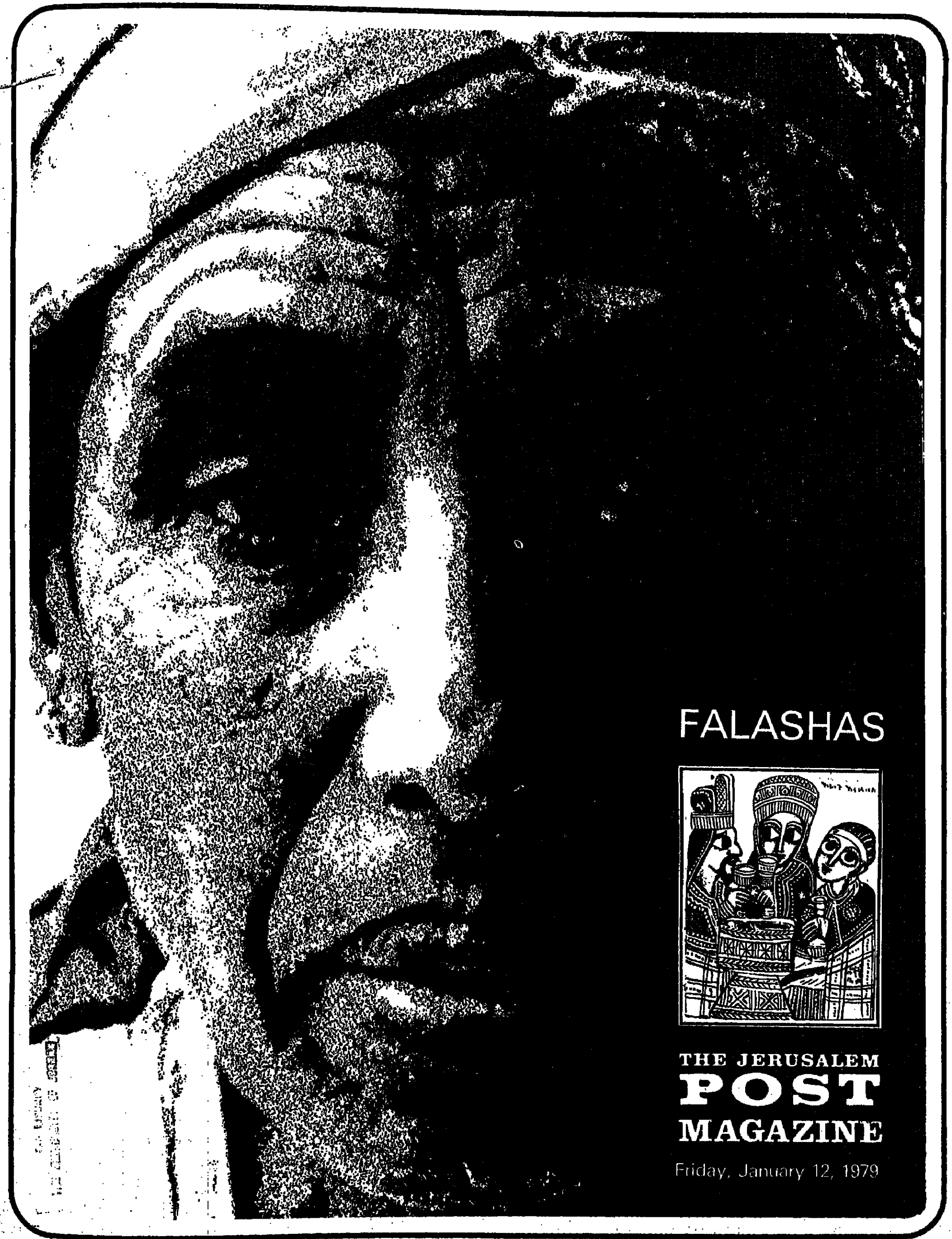
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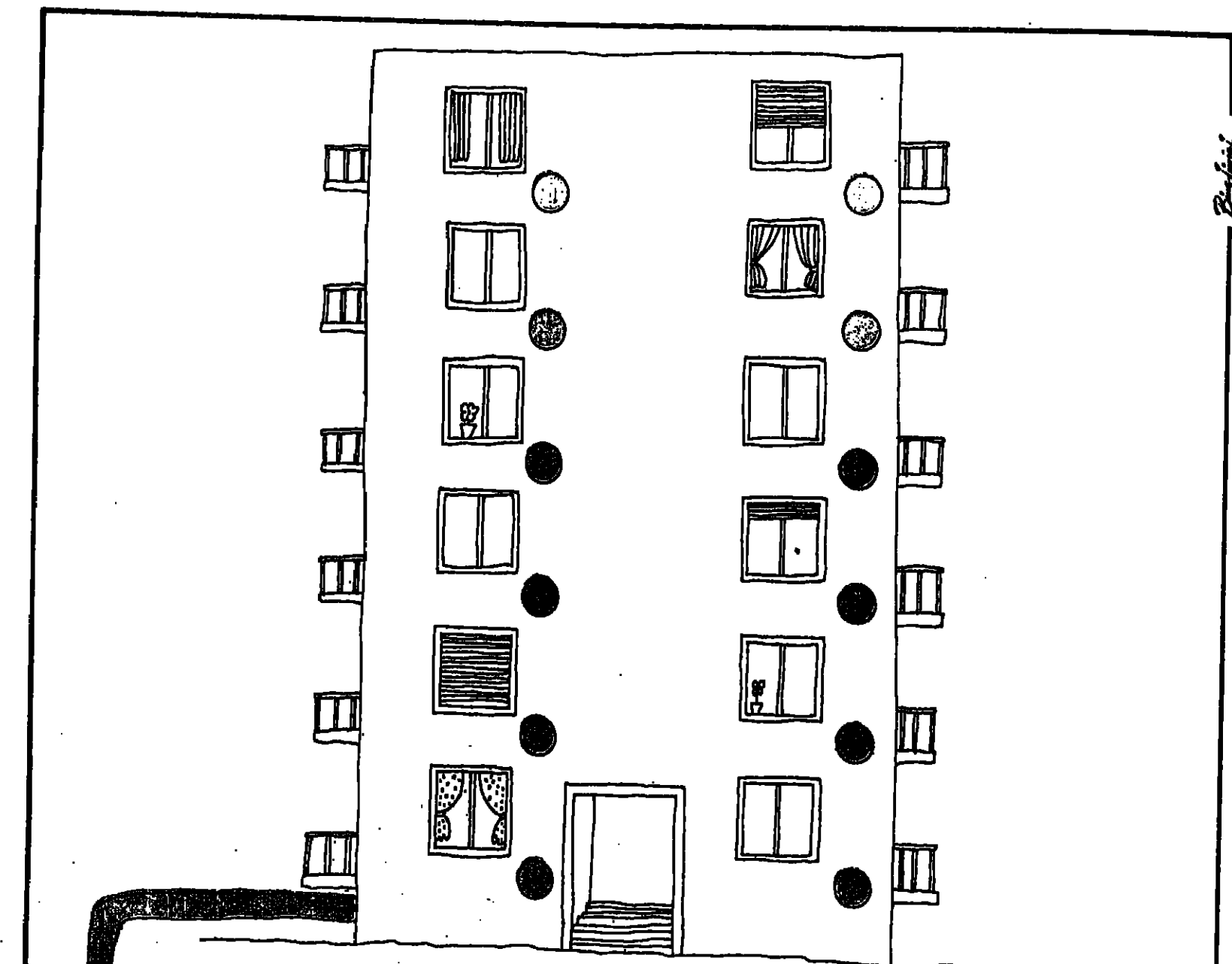
FALASHAS



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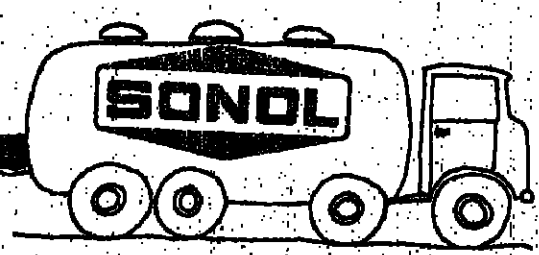
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מקנא מן הארץ



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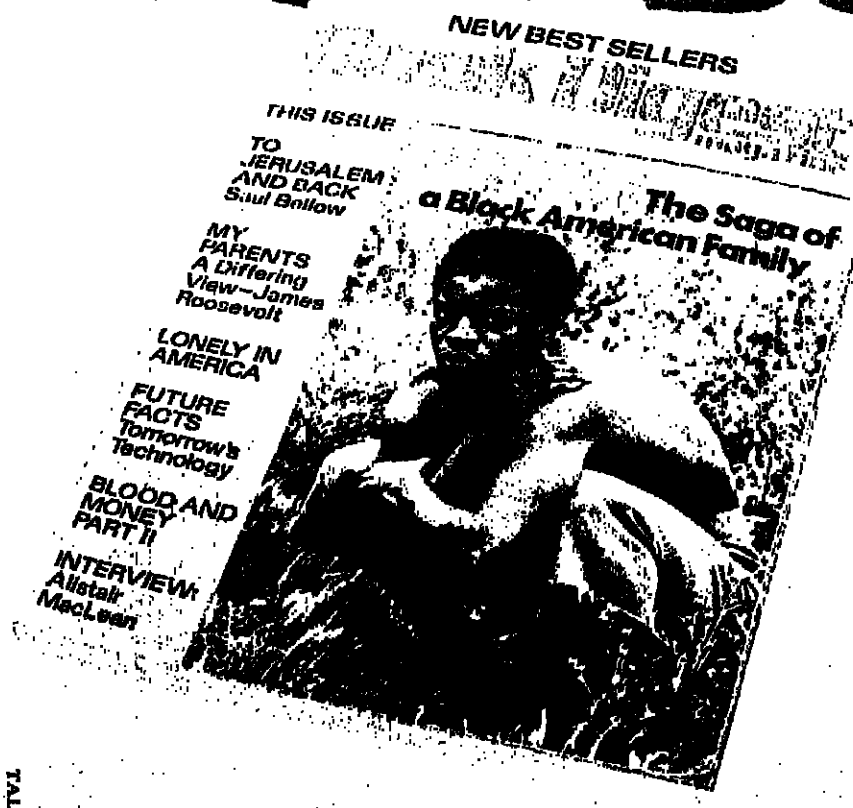
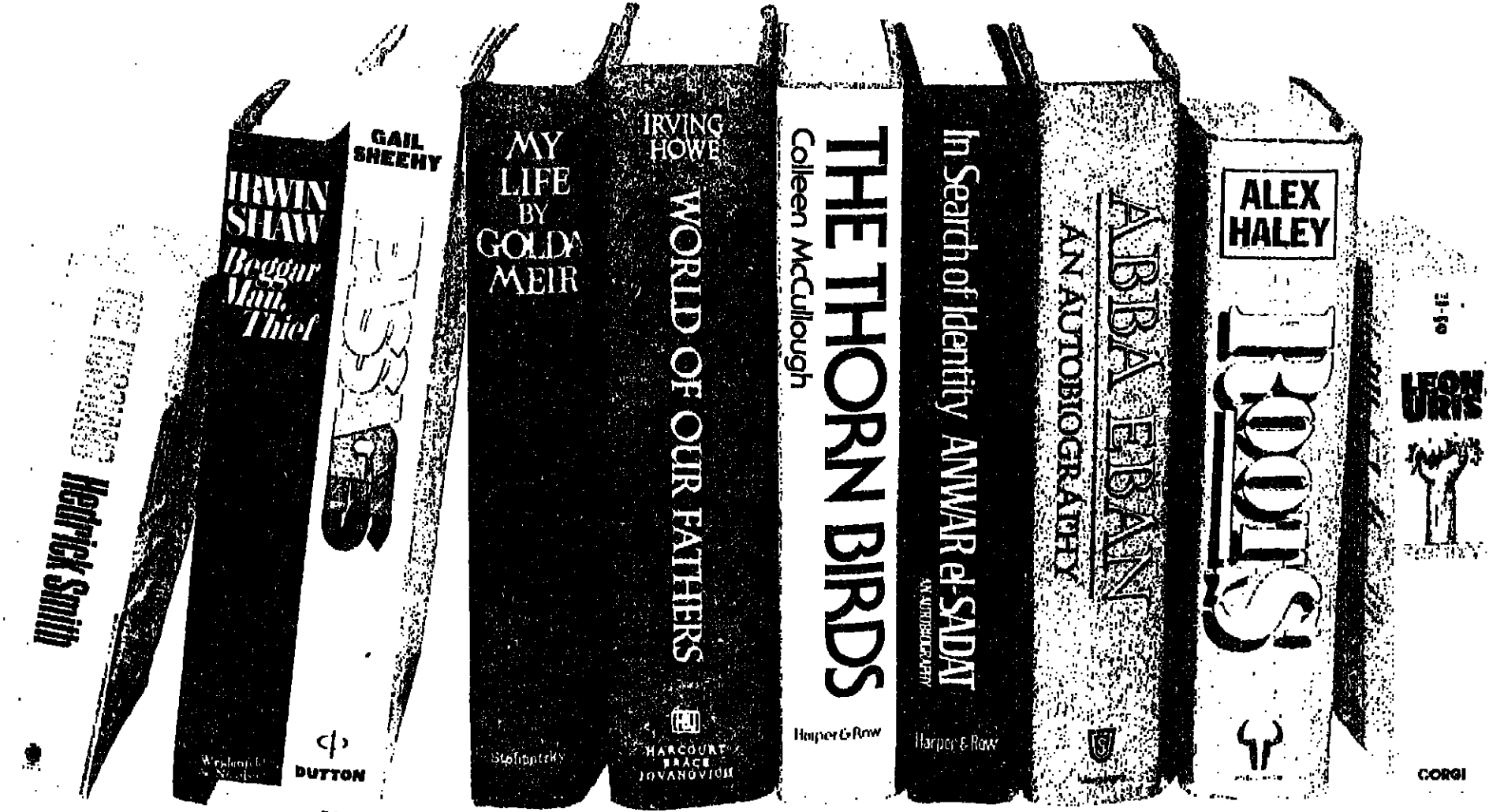
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Cover artwork: Alex Berlyne.

ALYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time. The column is written by a staff of freelance writers, most of them olim. The views they hold are their own. We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles. Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, JERUSALEM.

Western Pensioners: How Much Does it Cost Them to Live in Israel

PART II: CARS AND APPLIANCES
The following information has been compiled for tourists presently visiting this country, and olim whose parents still live abroad. An increasing number of inquiries have reached us on the possible cost for a retired couple to set up house in Israel, and what their monthly budget might look like. Answers to these questions depend as much on the life styles of the potential olim, as they do on prices in Israel. After having made a careful survey of prices throughout the country during the winter of 1978/79, we now present a broad outline of the possibilities, with approximate costs given in dollars to avoid the vagaries of price fluctuations in Israel. The value of

the dollar in Israel continues more or less to hold its own, in terms of the local currency, compared to the periodic price increases — with the exception of housing costs which have run somewhat ahead during the past year. While planning aliyah one must divide expenditures in Israel into two categories: (1) Capital outlay (i.e. a lump sum necessary to purchase a home, automobile, appliances, etc.) and (2) Monthly expenses. This second instalment completes category number one. Automobiles
The Cost of a Car for the new olim in Israel — but just for the first car he buys though he has two years in which to do so — comes to about half the regular purchase price in the country. He is exempt

from purchase tax and pays only 25 per cent + V.A.T. (for cars up to 1.75 litres or 1750 cc) or 50 per cent + V.A.T. (for larger cars) of the customs duty (which amounts to 100 per cent of the purchase price and more). European cars are the most aited and most popular in Israel, with spare parts and servicing assured. A 1.3 or 1.4 litre car, licence plates (\$30), vehicle registration fee (\$80 annually) for one year. Value Added Tax (12%) and customs duty (25%) included, costs around \$7,000 if non-automatic and between \$7,600 and \$8,700 if fully automatic. The exception is the 1.3 litre Ford Escort assembled in Israel and hence free of customs duty and V.A.T., costing roughly \$5,000 — or \$5,600 if automatic. A 1.8 litre non-automatic car costs between \$7,300 and \$8,400 in round figures, all fees and taxes included. If automatic, prices range between \$7,800 and \$9,200. A 1.8 litre car price can go as high as \$13,000 including customs duty at 50 per cent and the licensing fee, almost double.

Bringing a new car with you, rather than having the local dealer order and deliver it with all formalities completed, makes sense only for olim coming from Europe, or picking the car up in Europe and coming to Israel together with it on one of the car ferries (not always the height of luxury) leaving periodically from Italian ports (summers only). All formalities must then be handled by the olah himself although there are other advantages: The car can be loaded with personal belongings of immediate need instead of expensively air freighting them and clearing them through customs separately. Also, the payment of the 25 or 50 per cent customs duty can be delayed for up to twelve months after arrival in Israel instead of having to be paid immediately. Household Items
Appliances brought into the country should, like a car, be of a manufacturer and model with service and spare parts available in Israel. Note: Guarantees for equipment newly bought abroad (this does not usually apply to cars) are not always honoured by local dealers. Any electrical appliance not geared to the 220 volt in use in Israel will need a transformer. Important: appliances with timing devices must be geared to the Israeli cycles system. Israel-made equipment bought in Israel by the immigrant — one of each per family — is free of tax and VAT. Dish washers, clothes dryers, both imported, are not. The larger models of refrigerators, two doors, 18.5 cubic feet of which 6 c.f. are freezer space, currently costs close to \$1,100 plus about \$60 for transport to the house. In round figures, sizes of about 17.5 c.f. are priced between \$600 and \$740 plus \$40 transport; 14.5 c.f. are between \$500 and \$540 plus \$30 for transport; 13.5 c.f. around \$490 and 11.5 c.f. around \$420 plus \$20 for transport. A separate freezer of 13 c.f. costs between \$470 and \$490; a 6 c.f. comes to just over \$300, plus transport. A four to five burner gas kitchen stove with grill and oven is priced from \$300 to \$475, with an electrically operated split, an exhaust hood adds another \$125. A fully automatic washing machine taking five kilos (11 pounds) of laundry costs from \$400 to \$450, with some models up to \$620. A black-and-white TV set with a 24 inch screen (colour is still hotly debated in Israel) costs \$400 going up to \$500. Colour sets are available but imported from Europe whose system is used by the Israel Broadcasting Authority. American sets hence are not suitable. Colour sets can cost from \$1,250 to \$3,250.

Air conditioners are priced between \$300 and \$600, with an additional \$80 for a converter to heating. The best quality Israel-made mixer ovens the olah around \$200, but various American and French makes are popular here, with spares and servicing assured. Vacuum cleaners are between \$100 and \$170; electric or paraffin heaters up to \$130; electric fans around \$60; electric irons from \$18 to \$22. Prices for clothes dryers at \$850 to \$750, and dish washers running to over \$900 — foreign made and generally imported from Germany — include taxes and V.A.T. For all equipment the customer does not actually carry home himself, a transport charge is added by the supplier. Other household items — linen, dishes, pots and pans, blankets, lamps and fittings as well as carpets and furniture — most western olim bring with them from their former homes. Some of these items, if purchased in Israel, are also tax exempt for quantities corresponding to the size of the family and the number of their rooms. Of course, they are tax exempt only provided the olah has not already brought them into the country tax free. Incidentally, most rooms in Israel are smaller than is customary in the West, so large and heavy pieces of furniture brought from abroad are not always suitable. Easy to handle furnishings are likely to be best. The range of prices quoted here in round figures will allow the individual prospective olim to work out his own budget to cover his installation costs in Israel in accordance with his means and preferences. In certain cases, loans at easy terms are available for transporting household items to Israel. Olim interested in these loans should contact the Israel Aliyah Centre abroad (S.L.)

This brief guide is meant to give you an approximation of how much tax-free cars and appliances cost in Israel. Those of you planning aliyah can compare these prices with those in your present country. Be sure to add the cost of shipping to your estimate. The Israel Customs Authority publishes a guide for olim in English which is available at most aliyah centres abroad, or by writing to the Israel Customs Authority, P.O.B. 320, Jerusalem. The next instalment in this series (which appears every two weeks) will deal with the monthly budget.

\* All prices quoted herein are approximate costs to persons eligible for customs duty privileges. They are up-to-date as of December, 1978, and are subject to change.

Communicated by the Ministry of Immigrant Absorption

THE JERUSALEM POST MAGAZINE

PAGE FOUR

Falasha means stranger

Falashas demonstrated in Jerusalem last week to bring the plight of their brothers in Ethiopia to the government's attention. LOUIS RAPOPORT looks at the history of the Ethiopian Jews' predicament.

A COUPLE OF years ago a group of Ethiopian Jews were whisked away from their remote villages north of Lake Tana, the source of the Blue Nile, and flown to an airfield in Israel. These Falashas, or Beta-Israel as they call themselves, were saved by the government of Israel. At the time, it was thought that they would be the first of many groups of Beta-Israel who were to be rescued: for the 28,000-member tribe was seriously threatened with extinction.



Falasha women in the rugged country of northwest Ethiopia. (Below) Demonstrators at PM's Office in Jerusalem.

Previously, the Israel government had not been overly concerned about the Beta-Israel's plight, and it was difficult to believe that the officials in charge of the "Falasha question" were finally prepared to save the tribe. For years, the matter had been thought at best a "marginal problem," in Abba Eban's words, and had got little consideration from the Foreign Ministry or the Jewish Agency. A change in that attitude was to be expected from the Likud government. Menahem Begin had reportedly said that the "Falasha community is one of the most ancient in the Jewish diaspora...and we must bring them home."

And last week a Falasha delegation which met with Prime Minister Begin was told by Eilahu Ben-Elissar, the premier's aide, that a great deal was being done to help the embattled tribe.

CHIEF SEPHARDI Rabbi Ovadia Yosef had ruled that the Beta-Israel were the lost tribe of Dan, one of the 10 tribes that disappeared from history 2,700 years ago. It didn't really matter that secular scholars dismissed this theory. In 1975, an inter-ministerial committee had recognized the Falashas as Jews under the Law of Return. That decision was reaffirmed by the Labour government two years later.



But there was no serious plan to bring the Ethiopian Jews to Israel, only some half-hearted attempts, which had failed miserably. Many reasons were given for this, but critics maintained that the main reason was simply that many officials were against bringing "these primitive black Africans" to Israel. The Beta-Israel don't "look Jewish," not at all. Over the centuries, they had owned slaves and had in turn been enslaved — in fact today they are still being marketed in the slave trade. They have intermarried with several of the widely variegated Ethiopian tribes, "Hamite" and "Semite" alike. But in the opinion of one blue-eyed German-born Israeli who had worked with the tribe in Ethiopia, "none of us Jews is 'pure' — we look like all the peoples of the world."

For centuries, the once numerous Ethiopian Jews were an object of genocide by Christian and Moslem Ethiopians. They had been reduced to a pariah caste among the poorest people in the kingdom in the Semien Mountains was defeated 350 years ago, and they were the only tribe in Ethiopia barred from owning land. Their number in 400 years had been reduced from an estimated one million to 28,000 by war, missionary conversions and incredible poverty; the Ethiopian Jews are among the poorest people in the poorest country on earth.

HOPES WERE very high in the Israeli Falasha community and among the Beta-Israel in Ethiopia. But then something happened.

In Zurich, on February 6, 1978, Foreign Minister Moshe Dayan made a stupefying announcement to the press that Israel was helping to arm Ethiopia in its struggle against Somalia. There was no hint of the Beta-Israel in Dayan's perplexing "slip of the tongue," as it was characterized in the Israeli press. But the Ethiopians, furious with Dayan, expelled Israeli advisers and shut the door on the trickle of Jewish emigration.

In the years before the clamp-down, another group — of 60 Falashas — had managed to reach Israel. After months of complicated negotiations, the Ethiopians had allowed them to leave under a reunification of families agreement with Jerusalem. Over the last 20 years, about 150 other Falashas had made their way to Israel, despite the opposition of both Hailu Selassie and the lack of enthusiasm of the Israel government. In recent years, the main problem has been Ethiopia.

THE FALASHAS (meaning strangers, or exiles) live in northwest Ethiopia, rugged highland country of volcanic ridges and swift rivers that criss-cross the Massif, cutting mile-deep gorges through the mountain ranges. A few Beta-Israel families live in Gondar, but over 95 per cent of Ethiopia's Jews are found scattered among 500 small, isolated highland villages, some in terrain so rough that even a mule can't reach them.

It is pastoral land, what the country's national airline once advertised as "beautiful Ethiopia." But it is a beauty inscribed with remarkable horror: "Hunger, ignorance and disease bestowing their bounty all over the country...Ethiopia is God's way of putting an end to things," is novelist Danachew Worku's view of his country.

The Jewish tribe, engaged in farming and crafts, is spread across several provinces in the northwest. They are part of a rural population that for centuries has been at the mercy of feudal landlords and the ubiquitous shifitas — murderous bandits who terrorize the country's peasants. And since the 1974 revolution, the tribe has had to contend with a variety of rebel armies as well.

In this savage territory, almost everyone carries a weapon. In recent years, the poverty-stricken Beta-Israel have been too poor to afford rifles — worth about \$250, or three years' wages on the local market — and the tribe became more vulnerable than ever.

One rebel group, the EPRP (Ethiopian People's Revolutionary Party) recently killed some Falashas and threatened to destroy the entire tribe because the Black Jews had refused to join their insurrection in the U.S., which had broken with Ethiopia.

(Continued overleaf)

THE JERUSALEM POST MAGAZINE

PAGE FIVE

FRIDAY, JANUARY 12, 1979

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**EVERY THING IN ITS PLACE. REPORT SUSPICIOUS OBJECTS!**

(Continued from page 5)  
 against the central government: "We'll meet you when we come back," the EFRP soldiers vowed.  
 In recent months, there have been confirmed reports that at least 7,000 Beta-Israel have been forced to flee their homes. They have become pitiful refugees, starving on the outskirts of Gondar. Rebels captured some of the Falashas and sold them to other tribes.  
 Officers of Jewish organizations and Israeli officials — even leaders of Falasha support committees — have often taken a paternalistic view of the Beta-Israel. Some have pooh-poohed Falasha statements that they are in danger of a "black holocaust."  
 "They are no more threatened than any other minority in the country," one former Israeli Ambassador to Ethiopia said.  
 "They tend to exaggerate a great deal," said another envoy, who emphatically denied that they have any claim to being Jewish.



This attitude was echoed by several Labour Party and National Religious Party officials over the last decade.  
 Most of the Beta-Israel who did manage to make their way to Israel believe that there was "criminal negligence" under the Labour Alignment in regard to the Falashas. As Dr. Israel Goldstein has noted, in the years before 1973 Israel considered relations with Haile Selassie to be too important to endanger by even raising the question of the Falashas.



SHULAMIT ALONI, MK, told the Knesset in early 1977 that there had been a "conspiracy of silence" about the Ethiopian Jews, and she blamed "racist attitudes" among NRP and Labour Party officials, who had missed a golden opportunity to save the Ethiopian Jews in the months after the fall of Haile Selassie, a key figure in Israel's Africa policy.



Israel's Ministry for Foreign Affairs officially denies that there was ever any "Falasha question" involved in Israel's relations with Ethiopia. Again, it was simply not important — "the issue was never raised."  
 Former envoys claimed that up until the Ethiopian break in relations with Israel in 1973, the Falashas had been "semi-officially" recognized as Jews by embassy personnel. But the Beta-Israel themselves say that they were always turned away by the embassy, and, without exception, they were denied any help.  
 After Ethiopia severed diplomatic ties, the Foreign Ministry line became: "There's nothing we can do now that we have no formal relations."  
 Abba Eban, who was foreign minister during most of the years when the Falashas were denied any help, says he doesn't remember if the subject was ever brought up in the cabinet. Eban, in an interview, said that the topic might have been raised at a ministerial meeting "and the religious party people were not enthusiastic ... but it was never considered to be an important issue ... it never complicated our relations with Ethiopia at all."  
 In another interview in April, 1977, Eban added: "I don't really know the degree of the Falasha connection with Israeli society. I don't know much about them — but I do know that it is a very marginal problem."  
 Golda Meir was a consistent opponent of Beta-Israel aliyah. "Golda used to say that they would be miserable here, objects



of prejudice," according to Rabbi Ze'ev Gotthold of the Religious Affairs Ministry.  
 Yisrael Yeshayahu, longtime Knesset speaker, visited the Falashas in the 1950s and recommended that the Ethiopian Jews convert to Christianity to solve their problems — something the Ethiopian monarchs had been urging for centuries.  
 And the man who in 1973 would be put in charge of the aliyah effort, Yehuda Dominitz of the Jewish Agency, had this to say shortly before the 1976 decision recognizing the Beta-Israel as Jews: "Take a Falasha out of his village. It's like taking a fish out of water ... we are told that the aliyah potential is minute. Most of the ones who came to Israel fell lost and went home. I'm not in favour of bringing them." Dominitz says he later changed his mind.

THE BETA-ISRAEL were stymied by the NRP's leadership for years. Yitzhak Raphael, the former religious affairs minister, admits to having had "misgivings" about the 1976 decision to speed Beta-Israel aliyah, feeling that the matter was a halachic (Religious Law) decision and not the province of secular authorities.  
 A former lieutenant of Raphael's, MK David Glass, was on the committee that recognized the Falashas as Jews under the Law of Return. "The committee was determined to make it easier for the Falashas," according to Glass, who broke with Raphael. "We weren't making any halachic decisions. We were just ruling on whether the Law of Return applied."

BUT ALTHOUGH the ruling became official, no major effort was mounted to assist the Falashas' aliyah. The atmosphere was clouded by the interference of Chief Ashkenazi Rabbi Shlomo Goren, who expressed "dissatisfaction" over the 1976 decision — which was based on the opinion of his arch-rival, Rabbi Ovadia Yosef. Goren, who controlled the rabbinical council, kept the matter from being considered by the rabbinic. He shared the opinion of Raphael and of NRP boss Dr. Yosef Burg.  
 Burg denied that he led the forces opposed to Beta-Israel aliyah. "It was never brought up in the cabinet," he said in an interview.  
 "I don't exactly remember where or when it was discussed — but anyway, they are not Jews in the strict sense," he added with certainty. "This question is not a government matter — it belongs to the rabbinic." he said 30 months after the 1976 decision. In other words, it was up to Rabbi Goren to decide.  
 Burg made no attempt to hide his contempt for the Beta-Israel. "You could just as well write about the Martians," he said.  
 Then came Dayan's statement, and the sense of betrayal came with it. That only reinforced the Falashas' suspicions of Israeli politicians.  
 And now, in 1978, when the peril to their families in Ethiopia is greater than it has ever been, and nothing of consequence is being done to save the Ethiopian Jews, the Israeli community of Beta-Israel have decided to become more militant, to demonstrate at the Prime Minister's office and to make their struggle public. It's the court of last resort.

The author, who is on leave from The Jerusalem Post, is preparing a book on the Falashas based on his first-hand experience in Ethiopia.

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הכרזה מן הארץ





John Phillips

# 30 YEARS WITH GOLDA

Golda Meir rarely struck up friendships with other women. Lou Kaddar was an exception. Born in Paris, she came to Eretz Yisrael as a *halutza* and spent some time on Kibbutz Na'an. During World War II she served in the British forces. After her discharge she worked at the Youth and Hechalutz Department of the World Zionist Organization. She was twice wounded: once by marauders in Beit Hakerem; the second time in a terror bomb blast.

Lou Kaddar spent three periods working with Golda Meir in various capacities: with Golda the diplomat; with Golda the Foreign Minister; and with Golda the Prime Minister. She was with Golda at the hour of her death. At present she is arranging and cataloguing Mrs. Meir's archives. Lou Kaddar talked to ASHER WALLFISH about some of the episodes in that relationship.

Ben Schwartz



IN 1948, Lou Kaddar, who over a period of three decades, became closer to the late Golda Meir than anyone else outside her family, knew her as little more than a name and a national personality. In March of that year, she had been wounded in the terror blast at the Jewish Agency building in Jerusalem.

She was still recuperating in the besieged city in June, while the battles raged for control of the road between Jerusalem and the coastal plain, when one day the tiny Piper Cub plane which flew urgent mail up to the city brought her two letters — an official one in Hebrew, from the office of the first Foreign Minister of Israel, Moshe Shertok (who had not yet changed his name to Sharett), and a private one in English.

Shertok wanted her to join his bureau, as the French-language stylist. "I knew him rather well from the war period, when I was an education sergeant-major in the Palestine A.T.S.," Lou recalled. "Those were the days when I would return to Sarafand camp in the evening, and the British soldiers would sing, 'Kiss me good night, Sergeant-Major.'"

"I used to spend leaves in Egypt. Shertok, who was often in Cairo, loved to take me to cafes and talk French to me."

The private letter sounded more exciting: "A team is being put together to accompany Mrs. Golda Meyerson to Moscow as the first Minister there. We want you to come down to Tel Aviv to discuss the possibility of serving as her French-language expert."

She had no inclination at all to work for Shertok, nor to quit Jerusalem, but a post like Moscow was something else again. The official Foreign Ministry letter enabled her to get a coveted place on one of the convoys going to Tel Aviv during the first ceasefire.

Shertok did not take her seriously when she told him she would not work for him.

In another office, the writer of the second letter, the late Eiga Shapira, who was due to serve as Golda's secretary in Moscow, explained to her that since French — not English — was being used as Israel's diplomatic language, a first-class French interpreter and translator was required. She had already taught the language at the Jewish Agency's school for future diplomats in Jerusalem.

"I was told they would take me for the Moscow job with their eyes closed."

The final OK, of course, would have to come from Golda who was due back from the United States in a couple of days. She was told to stay in Tel Aviv meanwhile.

"Our very first meeting was in the old Kaete Dan hotel. Golda was in a highly emotional state when she turned up there. She explained that this was because she had just been talking to a young war widow. After a couple of queries about my French, she asked me whether I was sociable by nature, because the Israeli mission in Moscow would live according to a kibbutz life-style."

IN MOSCOW, at the Hotel Metropole, where the Israeli mission lived and worked for a long period, Lou Kaddar and Golda were in extremely close contact. "Golda would talk in English only with those envoys whose native tongue was English. The rest all talked French, and so I was always with her then. It took up a few hours every day."

"I was 36 years old then and she was 50. To me, she seemed very old, very big and very dumpy. I

couldn't understand why anybody should send a woman of that age abroad, on a job so far from home.

A small apartment had been taken for Golda at the Metropole. There was a salon, a bedroom for her, a bedroom for her daughter Sara and son-in-law Zecharia, who both worked at the mission, a small dining room, and a bathroom.

"On the first night after we got organized, Golda invited all of us into her apartment and ordered coffee.

"She poured. When my turn came, I said: 'No thank you, Overet Meyerson. I don't drink coffee at night. She asked me why. I said it prevented me sleeping. 'Nonsense,' she said.

"O.K., I decided, I won't argue with my boss. So I won't sleep tonight. I asked her to let me have the coffee black."

"Why don't you take milk?" she pressed me.

"Because it's full of *smartuttim*!" I said, using the word "rags" to describe the skin on it.

"What do you mean, *smartuttim*?" she asked, incredulously.

had it read out to her twice, that, her skill as a stylist was challenged.

THE ROUND of meetings with other foreign envoys in Golda was not used to the every sentence having to be translated back and forth.

"At the first such meeting sat there, the three of us, and the ambassador asked me in French, 'Where are you staying?'"

"I said to Golda, 'Elo at parat.' She looked at me, in astonishment. 'Ma'at lo yoda' ('What — don't you know?') 'Of course I know, but doesn't.'"

"So tell him — at the Metropole."

"The ambassador went, 'How did you come to Moscow?'"

repeated the question to Golda in Hebrew, and again she responded, "What! Don't you know?" "Yes, but he doesn't."

"So tell him: by plane."

"The same process repeated itself with the rest of the envoys at that meeting, and with more ambassadors we called



Lou Kaddar at the Swiss Presidential Palace in Bern in 1961.

"Excuse me, but I don't know how to say it in Hebrew. So I always call it *smartuttim*," I said.

"She looked at me in a peculiar way. But I decided I was doing her enough of a favour drinking the coffee at all, without having to drink *smartuttim* as well."

"Next morning, Golda asked me how I had slept. Fine, I told her. 'So then don't talk nonsense in future,' she said."

Lou recalled that the Israeli mission arrived in Moscow on the day that Politbureau member Zhdanov was buried — September 2, 1948. "It was dark, grey and rainy. The streets were draped with black flags. Masses of Muscovites were out and about. It made a terribly sad and gloomy impression." Even the hotel was gloomy, with its dim and insufficient electric lights. "And the idea of leaving Israel behind, with its sunny skies made things seem even more mournful."

HER FIRST real writing job was to compose a letter of condolence on Zhdanov's death to Foreign Minister Vlatoslav Molotov. Golda liked it so much that she

till I began to worry whether Golda thought I was a complete idiot.

"The fourth time, I prepared myself mentally. When I asked Golda: 'Where are you staying?' she replied: 'In a big tent.' But translated: A l'hotel Metropole, Monsieur l'Ambassadeur."

"When I asked Golda how she arrived there, she replied: 'I came riding on donkeys.' Oy! I translated: Par avion, Monsieur l'Ambassadeur."

"At that point I decided: the woman is O.K. I shall get along fine with her."

After a week, Golda told members of the mission that the hotel bill was running too high and that they would therefore have only one meal a day in the restaurant.

She asked Lou to go along with her regularly to buy provisions at the *kolkhos* market. Early in the morning, while it was still dark, they would pick their way through the peasants' stalls, looking for bargains in fruit, vegetables and cereals.

Minister and her French

language interpreter. They were the only two diplomats to go shopping in this manner. Not surprisingly, theirs was the only mission to live that do-it-yourself life, on a shoe-string budget.

Before the Israelis had left home for Moscow, they had been asked to waive all salaries and accept expenses instead. They agreed.

"I thought it was marvellous that I had the good fortune to live in a country whose government had the impudence to make this request of its civil servants. The head of the personnel department told me that I would enjoy the same standard of accommodation as in any reasonable pension."

When I told him I couldn't manage without any salary at all, because I smoked, he promised there would be a regular allocation of cigarettes too.

Golda went on a special shopping expedition to buy electric kitchen utensils — war booty taken from East Germany by the Red Army, as it happened. Every room was given a hot plate and an electric kettle and the self-catering got under way.

On Fridays, Golda set up a kitchen in her bathroom. She prepared Sabbath meals for herself, her daughter and son-in-law, Lou, and all the singles in the mission. That made eight mouths in all, feeding from Golda's kitchen.

GOLDA WAS CALLED back home after six months in Moscow, to serve as Minister of Labour in David Ben-Gurion's cabinet. Lou Kaddar stayed in Moscow till 1950, then returned to work at the Foreign Ministry. For nine years their relationship was to be that of close friends.

In 1956 Golda became Foreign Minister, replacing Moshe Sharett. On a Friday morning in December 1959, Mordechai (Motke) Gazit, then head of the minister's bureau, came to Lou and told her that Golda was leaving for Africa in two days' time and wanted her to join the party.

She protested that she had no passport, and no clothes ready, but Gazit assured her that if she agreed to go, everything would be ready by Sunday.

The purpose of the visit was to attend Cameroun's independence festivities.

"It was Golda's second visit to Africa. She was already 62. We toured several countries, including ones where Israel had as yet no mission. It was a tough assignment, but a great experience."

Lou then served a period in Bern, and on her return, joined Golda's staff as a senior secretary.

"My most important job, and my hardest one, was to organize Golda's day. She was generous with her time, always agreeing to see people who asked for appointments, and it was impossible to get her to adhere to a strict timetable. People came for a courtesy call of 15 minutes, but Golda wanted to spend longer with them. I couldn't let her live that way."

THE YEARS that Golda was Foreign Minister coincided with one of the most tense periods in domestic politics, particularly inside the Labour movement. But Golda kept everything in clearly separate compartments.

"The party and the ministry never mixed. Nobody in Golda's bureau was a member of Mapai. She didn't get us involved in party affairs, and we didn't involve ourselves either. The struggles and the tensions never surfaced

during the day. They were reflected only at home, after working hours.

"Golda never seemed to feel the need to talk to me privately about the dramas and conflicts in the party. She didn't need to get it off her chest. She used to talk to me about a lot of personal things, and above all about people. However, later, when she was Prime Minister, she began to share her worries and concerns with me."

Three years in Golda's bureau were enough, and Lou wanted a change of atmosphere.

"In any case, I wanted to be able to get back home after work at a reasonable hour — not nine and ten o'clock every night. Golda did not try to hold me back. She never tried to cling to anybody, and she never fired anybody. Some of her chauffeurs, for instance, were appalling, but she would never say a word to them, or about them to anybody else. She would wait patiently till the problem became obvious to someone else, and the chauffeurs were transferred.

"Normally, when a staffer

wanted to leave her, she felt insulted. But not when I asked, although it hurt her. She told me she was continually astonished at my patience."

THE THIRD PHASE of Lou Kaddar's working relationship with Golda Meir started in 1969. After the death of Premier Levi Eshkol, when the Labour Party was caught up in internal consultations about his successor, Golda moved up from her Ramat Aviv apartment to Jerusalem, to stay with her good friend and former cabinet colleague, Ze'ev Sharett, in Kiryat Yovel.

One day she phoned Lou and asked her to come up to Jerusalem that afternoon for a chat. There were just the two of them. Golda asked if she had heard of the proposal to appoint her prime minister. Lou told her she had, but when Golda asked her to join her staff again, her reply was an outspoken refusal:

"Forget it. I have worked with you enough. I don't want any more. I want to get home at a decent time, entertain friends. You shouldn't ask me, and you don't

me. An Prime Minister, you will get all the staff you ask for, and you don't need anybody who speaks French."

To this, the reply was: "Do you think I want to be Prime Minister?"

"I don't know. I never thought about it. I think in fact you do want to be Prime Minister."

"Well, I don't. But they are forcing me. Listen, Lou. It's only a matter of six months. Elections are due in October. I shall certainly give up then. Look how old I am."

Lou thought to herself that Golda was right. She couldn't possibly serve more than six months. So why not? So she said: "Golda, if you promise me I'll be only six months, I'll agree. Not otherwise."

IN THE EVENT, she stayed with Golda right up to her resignation in 1974, although at the beginning of 1973, Golda's daughter Sara came up from her kibbutz to live with her mother in Jerusalem during the week.

Over the last couple of years,

the finest of them all was the secret that I insisted on revealing after her death: the secret of her illness. She was very ill for 15 years. We would go to Hadassah Hospital together at night, for her to get the cobalt treatment. It went on for months and months, in terribly arduous physical conditions for her.

"I don't know anybody else who would have held on that way. But she took the treatment in secret, and the next morning I would wake her up at seven as usual for work. And now I made sure that the doctors would reveal it all."

GOLDA WAS NOT always capable of reading a person's character, in Lou Kaddar's opinion. "People did not always behave naturally towards her." This prompted a question about Golda's relationship with Moshe Dayan, who was Defence Minister in her Cabinet.

"There was a special relationship, certainly. When she first became Prime Minister, she herself was not sure that she would succeed in working with

him, as she had been used to with other colleagues, frankly and openly.

"As it turned out, the two worked together very well. He too, probably, was apprehensive to start with. But they clicked. He sensed her power and authority, her integrity, and she in turn sensed that he was loyal to her, gifted, and original in his thinking."

"She liked him. She did not care about his life-style. She may not even have known what it was. In fact, she often said about many people whom we knew, that it made no difference to her how they lived. She was never jealous. She never wanted to change her ways and live in luxury."

"She never reached the same intimate relationship with Dayan as with old colleagues like the late Zaiman Aranne and Pinhas Sapir, or Ze'ev Sharett. After all, Dayan was so much younger. His past with David Ben-Gurion, and other things, left certain barriers. Social barriers, that is. Still, after she resigned in 1974 and he did not rejoin the next cabinet, they did meet from time to time for a chat over a cup of tea, in Ramat Aviv

or in Zahala.

"The friendship between them continued like that until he joined the Likud-led government. Dayan's step was a terrible blow for her. She telephoned me and asked: 'What do you think about Moshe? Would you ever have believed he was capable of doing a thing like that? What is he doing?'"

"It hurt her very much. But she never asked him for an explanation. She was finished with him. She never wanted to see him or speak to him again. I believe that he, for his part, tried to come and see her. But I don't think she agreed."

A QUESTION about Golda and Menahem Begin followed naturally at this point.

"She admired Begin as a great actor. After all, people do admire great actors. He behaved very courteously towards her, and asked to come and see her a short while after he was invited to form a government. He asked to come and see her in Ramat Aviv, but she felt she should come to call on him, since he was Prime Minister.

Golda and Lou with Solei Boneh personnel in Aara, 1969; with the Dayana and the Eliasara, Independence Day, 1970; in the Prime Minister's office, 1969.

He insisted. What annoyed her was that he got the photographers to come as well.

"She had her misgivings about Begin's peace policy soon after it got under way. It went very much counter to the policy of her Labour Party. But there was never an occasion for her to come out with her criticism. And in any case, she was loath to put a spoke in the wheels of the peace process."

"Her opportunity came just a couple of months or so before her death, at the Labour Party meeting. She wanted to go on record. After all, she didn't have faith in Begin and she didn't have faith in Sadat."

Lou Kaddar's working relationship with Golda Meir dated back 30 years, her close friendship, over 20. Their companionship continued to the end.

"During Golda's last year," she said, "I used to greet the poor dear with, 'Hello Toots.' She would laugh or smile when she heard me say that, and give me a welcoming wave of the hand. When she gave no reaction, right at the very end, I knew it was all over." □

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(Above) Cameri actress Rachel Steiner and Zachi Noy, performing in his fifth film, are back in 'Going Steady,' in the 'Ugly Bracha' and Yudah roles they created in the original hit film 'Lemon Popsicle.'



Choreographer Juki Arkin (third from right) demonstrates a dance step. (Below) Director Boaz Davidson outflows with Michaels and Katur.



Dance scene, filmed in the gymnasium of the Henrietta Szold school.

# SON OF LEMON POPSICLE

Israelis, who have proved to be suckers for nostalgia, certainly found nothing sour about "Lemon Popsicle," the record-breaking film about growing up here in the 1950s. Soon they'll get a second lick — or look — at how the popsicle generation fared. MICHAL YUDELMAN reports from the sound stage.



Yiftah Katur and Yvonne Michaels (Benzie and Tammy) in street clothes.

I OPEN THE door to the gymnasium and the room explodes with teenagers leaping and swivelling to blaring rock'n'roll music.

Travolta-ish youths, their hair greased back behind their ears and their black shirts tucked into black slacks, lock their full-skirted partners into sweaty embraces as the air swells with The Platters' "I'm sorry."

This is one of the first scenes shot of *Going Steady*, the sequel to the international box office hit *Lemon Popsicle* (Eskimo Limon in Hebrew), produced by Menahem Golan and Yoram Globus and directed by Boaz Davidson. The script, written by Davidson and Eli Tavor, is the continuation of the adventures of Bentzie and his friends from *Lemon Popsicle*.

Already feeling 15 years younger, I start humming along with The Platters: "I should have known from the start I'd break your heart..."

"Cut!" shouts a voice. The music stops, the couples halt in mid-step. Make-up girls rush up to dab sweat off the dancers' foreheads. A sweatshirted young

man, screaming, "Quiet back there!" strides towards me, motioning me back. I step back, tripping over thick black wires and almost falling onto a table spread with stale-looking pretzels, open salami sandwiches and half empty pop bottles.

My hand wanders to the table, breaks off a piece of pretzel and raises it to my mouth.

"Don't touch that stuff!" hisses a voice beside me. "Quiet, spit it out!" I recognize Ken Globus, director and composer, creator of the popular rock opera *Benny Boon*.

"The stuff on these tables is sprayed with bug repellent. Props, you know. You'll probably die now." Globus stares at my mouth ominously, as I ask him what he is doing on the set.

APPARENTLY, *Going Steady* is being made simultaneously in English and Hebrew. Globus is translating the Hebrew script into the slang of the American '60s.

"But how do you know the slang of the '60s?" I ask.

"I been there, honey," he gulps, adding that of course, he is modifying the American phrases

somewhat. "We don't want it to appeal to an exclusively American audience."

Globus is enjoying himself hugely with the sexual expressions of the late '50s and early '60s. He has whole lists of terms referring to the human anatomy. "I can give you some great stuff. Where you from? *The Jerusalem Post*? Naahh, they'll never print it."

By now my feet are aching and I sit on a metal box, next to a wiry man who bears a slight resemblance to Charles Bronson.

"They really look like they come straight from the '60s, don't they?" I motion to the youngsters milling around us. The man turns to me. "It takes more than hair-cuts and clothes to give the effect of the '60s. It's the movements. The way they used to dance then."

He identifies himself as pantomimist and jazz instructor Juki Arkin, the film's choreographer.

"Those are members of my jazz group. I brought them to help the others, and to dance as part of the other kids..."

LINDA LEVY, who is handling the foreign publicity of the film for

a London-based firm, takes me by the hand and leads me to a chair placed among wires, cartons and other unidentifiable objects littering the floor. There, like royalty amid the ruins, Zachi Noy — the round-faced, pudgy comic figure Yudah from *Lemon Popsicle* — holds court.

"I need full concentration, complete quiet. And I don't hesitate to demand it, either," he tells me, expertly bumming a cigarette from a slim youth passing by...

*Going Steady* is Zachi's fifth movie. Apart from *Lemon Popsicle* and *The Silent Flute* he has acted in two European films, *The Magician of Lublin* — with Alan Arkin, Louise Fletcher, Valerie Perrine and Shelley Winters — and *The Garden*.

Zachi finds his shape an asset in his film work: "Barbra Streisand doesn't hide her nose. Why should I hide my body?"

"All actors to their places!" shouts the loudspeaker, and Zachi hauls himself out of his chair and returns to the set.

Rachel Steiner is better known to Israeli audiences as "ugly Bracha" from *Lemon Popsicle*. She is back once more as

Yudah's girlfriend.

"What's it like playing the ugly duckling?" I ask her. Enormous aquamarine eyes sparkling in the camera, she admitted. Linda told me later that Yvonne had silky, dark blonde hair. "But it's not, you see. If I didn't really think I was attractive, I couldn't play the ugly girl. It would have been too hard on my ego."

It is really difficult to see Rachel could be cast as a "dog," but round wire-rimmed spectacles, two childish pigtailed and changes of facial expression.

Yvonne Michaels, played by Nahal and Yvonne Michaels, is the "discovery" of the film. Arriving at Noach Films only because she had some time to kill before heading back to Kibbutz Kever Shalom, Yvonne was among

100 girls picked for screen tests out of 700 applicants.

"I didn't even know what it was when I was pushed in front of the camera," she admitted. Linda told me later that Yvonne had silky, dark blonde hair. "But it's not, you see. If I didn't really think I was attractive, I couldn't play the ugly girl. It would have been too hard on my ego."

It is really difficult to see Rachel could be cast as a "dog," but round wire-rimmed spectacles, two childish pigtailed and changes of facial expression.

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course." Yiftah pulls me away from the noise, into the sunshine of the schoolyard. He has good reason to be cocky. Nominated actor of the year for his performance in *Lemon Popsicle* by the Israel Theatre Friends and Kinor David nominee for his part in the Cameri production of *Equus*, Katur is an accomplished actor. On special leave from the army for filming this movie, he continues his portrayal of Bentzie, the autobiographical recreation of Boaz Davidson.

Katur has developed a special relationship with Davidson. "I understand what he wants from the part. I create the image of Bentzie as he intends me to, as close as he can get to his own youth."

Yiftah looks younger than his 19 years, maybe because of his short '60s hairstyle. He feels that the character he portrays is a positive, sensitive one and can identify with it.

"Yes, my sensitivity does lessen after playing the same scene over and over again. But all in all I still feel the scenes, the crisis I have to go through," he muses.

JUST HOW autobiographical is

*Going Steady?* Before I could get an answer to this question I had to sit down in a corner and watch the following scene:

A group of elderly ladies and one elderly man sit around a card table. The hostess hears her son moving around the flat and calls him to come and greet the guests. He is reluctant to do so, but she insists.

Bentzie (Benzie in the English version) enters stark naked, with the front page of *Haboker* (*The Jerusalem Post* in the English version) wrapped round his loins. His dotting mother gasps, her friends shriek. Bentzie doesn't lose his cool and explains to the stunned party that he has merely been "working out." "You see, working out at night is more effective. Me and my girlfriend close the door, turn off the light, and..."

Here his mother cuts in with an icy "Good night, Bentzie," but the youth continues: "In fact, I think you should all try it. Turn off the light, take your clothes off, and...have a good time!" He then turns around slowly and, displaying his bare buttocks to the camera saunters out of the room.

"I remember this scene from my youth, and this is exactly how it happened to me," says director-writer Boaz Davidson. "It's like seeing a flashback of myself," he says of the scenes now being shot. He admits to a profound sense of satisfaction from writing and directing autobiographical movies.

"My high school days were a traumatic period for me, full of psychological problems and romantic conflicts. I feel it was a very important period. The success of *Lemon Popsicle*, in Israel and abroad, shows this period is important to other people, too."

Boaz describes his movie as first and foremost a love story, with all the tribulations each person remembers so well from his own youth. *Going Steady* is the second chapter of Boaz's youth, the happier chapter of his love.


AT LEAST ONE participant admits to wholly enjoying the filming. Dafna Armoni, actress and singer in *Halakha*, plays Shelly, Momo's girlfriend.

"I play the spoiled bitch, the princess, as it were," she tells me, white teeth glittering. Dark, sensual Dafna loves being on the set. "I don't know yet whether I'll go on acting or singing, but I'm sure I'll find time for both," she assures me.

If Dafna plays the bitch, Jonathan Segal, her boyfriend in the film, plays the villain. Also on special leave from the army, tall, handsome Jonathan in his black leather jacket is the heartbreaker of the cast, a real Elvis type. He too is continuing his role from *Lemon Popsicle*, that of Momo (Bobby in the English version). "I'm the one who lays all the girls. I don't care for anyone really. I'm just a schmuck," says Jonathan softly, his chocolate eyes about to melt.

AFTER A DAY on the set, I begin to understand the appeal of the '60s style movies. The whole day has been a flashback to my high school days, when the Friday night party and dancing close to your sweetheart to Elvis's "Are You Lonesome Tonight" were the most important things in the world.

But the sun is setting and the late '70s call. I must leave my youth behind on the film set — until I and millions of other viewers find our youth recaptured on the screen again. □



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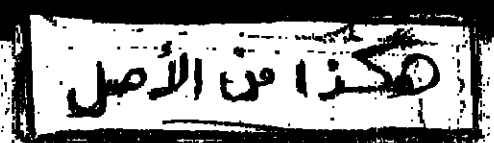
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4, 7, 9

**SEMADAR**  
**ANNIE HALL**  
\* WOODY ALLEN  
\* DIANE KEATON  
7, 9, 10

**SMALL AUDITORIUM**  
**BINYENI HA'OOMA**  
Starting Friday at 2  
Fri., 12.1 & Sun., 14.1  
**THE GAUNTLET**  
\* CLINT EASTWOOD

Mon., 15.1 & Tue., 16.1  
**THE OUTLAW**  
Wed., 17.1 & Thur., 18.1  
**THE ENFORCER**  
Weekdays 7, 9, 10

**Tel Aviv Cinemas**  
Commencing Saturday, January 19, 1979

**ALLENBY**  
3rd week  
**WHERE EAGLES DARE**



\* RICHARD BURTON  
\* CLINT EASTWOOD  
Saturday and weekdays  
6.30, 8.15

**BEN YEHUDA**  
3rd week  
**SHORT EYES**  
"A picture of hellfire and brimstone"  
(N.Y. Post)  
4.30, 7.15, 9.30  
Adults only

**CHEN** Tel. 282288  
9th week  
**GREASE**  
\* JOHN TRAVOLTA  
\* OLIVIA NEWTON-JOHN  
From Saturday 4.30, 7, 9.30

**CINEMA ONE**  
2nd week  
Tonight 10, 12  
Saturday 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30  
**HIGH RIDERS**

\* MEL FERRE  
**CINEMA TWO**  
3rd week  
**AN UNMARRIED WOMAN**

\* JILL CLAYBURGH  
\* ALAN BATES  
Tonight 10, 12  
Saturday 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30  
No morning performances

**DEKEL** Tel. 454114  
5th week  
**1900 (Part One)**  
7.10  
**1900 (Part Two)**  
9.30  
Film by Bernardo Bertolucci

\* BURT LANCASTER  
\* DONALD SUTHERLAND  
**ROYAL** Tel. 559551  
**EROTIC CONFIDENCES**  
Adults only  
Saturday 7.30, 9.30  
Weekdays 10, 12, 2, 4, 7, 9.30, 9.30

**DRIVE-IN**  
Tonight 10, 12.30  
From Saturday 7.30, 9.30  
**DUSTIN HOFFMAN**  
**"STRAIGHT TIME"**  
Saturday and Weekdays at 6.30

**ESTHER** Tel. 228510  
2nd week  
**THE SILENT PARTNER**  
\* ELLIOTT GOULD  
\* CHRISTOPHER FLYMMER  
\* SUSANNA YOKH  
Saturday 7.15, 9.30  
Weekdays also at 4.30

**GAT**  
2nd week  
4.30, 7.15, 9.30  
**Donna Flor and Her Two Husbands**  
\* SONIA BRAGA  
\* JOSIE WILKES

**GORDON**  
2nd week  
4.30, 7.15, 9.30

Written and Directed by Paul Mazursky  
George Segal  
Susan Anspach  
Kris Kristofferson  
Marsha Mason  
Shelley Winters

**HOD**  
National premiere  
Friday, 10 p.m.  
Weekdays, 4.30, 7.15, 9.30

**NO ONE EVER ESCAPED FROM PRISON CAMP**  
...But the kid is going to try!

**MEAN DOG DAVES**  
Soon at the Orion, Jerusalem and the Atonem, Haifa

**SHAHAF**  
15th week  
Tonight 8.45, 11.30  
Saturday, Weekdays 6.30, 9.15  
AGATHA CHRISTIE'S  
**DEATH ON THE NILE**

**STUDIO** Tel. 285187  
11th week  
**The Goodbye Girl**  
\* RICHARD DREYFUS  
\* MARSHA MASON

**TOHELET** Tel. 448980  
7th week  
**ANNA AND THE WOLVES**  
\* GERRALDINE CHAPLIN  
4.30, 7.15, 9.30

**TEL AVIV** Tel. 281181  
4th week  
**THE UNGLORIOUS BASTARD**  
\* BO SWANSON  
\* FRED WILLIAMSON  
4.30, 7.15, 9.30

**OPHIR**  
5th week  
**EYES OF LAURA MARS**  
\* FAYE DUNAWAY  
Starting Saturday 4.30, 7.15, 9.30

**MOGRABI** Tel. 280831  
2nd week  
4.30, 7.30, 9.30



**CONVOY**  
Kris Kristofferson  
George Segal  
Dir.: Sam Peckinpah  
Stiller film

**ONLY**  
3rd week  
**PETER SELLERS in "BLAKE EDWARDS"**

**REVENGE OF THE PINK PANTHER**  
Starring HERBERT LOH-ROBERT WEBBER  
with DYAN CANNON  
and HENRY MANCINI

**RAMAT AVIV**  
**THE ISLAND OF DR. MOREAU**  
\* BURT LANCASTER  
\* MICHAEL YORK  
Weekdays 7.15, 9.30  
Tues. also at 4.30

**STUDIO** Tel. 285187  
11th week  
**The Goodbye Girl**  
\* RICHARD DREYFUS  
\* MARSHA MASON

**TOHELET** Tel. 448980  
7th week  
**ANNA AND THE WOLVES**  
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**THE UNGLORIOUS BASTARD**  
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\* FRED WILLIAMSON  
4.30, 7.15, 9.30

**OPHIR**  
5th week  
**EYES OF LAURA MARS**  
\* FAYE DUNAWAY  
Starting Saturday 4.30, 7.15, 9.30

**ORON**  
8th week  
**AGATHA CHRISTIE'S DEATH ON THE NILE**  
4, 7, 9

**SEMADAR**  
**ANNIE HALL**  
\* WOODY ALLEN  
\* DIANE KEATON  
7, 9, 10

**SMALL AUDITORIUM**  
**BINYENI HA'OOMA**  
Starting Friday at 2  
Fri., 12.1 & Sun., 14.1  
**THE GAUNTLET**  
\* CLINT EASTWOOD

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**THE OUTLAW**  
Wed., 17.1 & Thur., 18.1  
**THE ENFORCER**  
Weekdays 7, 9, 10

Written and Directed by Paul Mazursky  
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Susan Anspach  
Kris Kristofferson  
Marsha Mason  
Shelley Winters

**NO ONE EVER ESCAPED FROM PRISON CAMP**  
...But the kid is going to try!

**MEAN DOG DAVES**  
Soon at the Orion, Jerusalem and the Atonem, Haifa

**LIMOR**  
2nd week  
4.30, 7.15, 9.30



**THE FURY**  
Kirk Douglas, John Cassavetes  
Amy Irving  
National premiere Friday,  
10, 12  
Sat., Jan. 19, 4.30, 7.15, 9.30  
Adults only

**PARIS**  
10th week  
**Iphigenie**

**PEER**  
Israel premiere  
4.30, 7.15, 9.30  
Nothing will prepare you for the end

**RAMAT AVIV**  
**THE ISLAND OF DR. MOREAU**  
\* BURT LANCASTER  
\* MICHAEL YORK  
Weekdays 7.15, 9.30  
Tues. also at 4.30

**STUDIO** Tel. 285187  
11th week  
**The Goodbye Girl**  
\* RICHARD DREYFUS  
\* MARSHA MASON

**TOHELET** Tel. 448980  
7th week  
**ANNA AND THE WOLVES**  
\* GERRALDINE CHAPLIN  
4.30, 7.15, 9.30

**TEL AVIV** Tel. 281181  
4th week  
**THE UNGLORIOUS BASTARD**  
\* BO SWANSON  
\* FRED WILLIAMSON  
4.30, 7.15, 9.30

**OPHIR**  
5th week  
**EYES OF LAURA MARS**  
\* FAYE DUNAWAY  
Starting Saturday 4.30, 7.15, 9.30

**ORON**  
8th week  
**AGATHA CHRISTIE'S DEATH ON THE NILE**  
4, 7, 9

**SEMADAR**  
**ANNIE HALL**  
\* WOODY ALLEN  
\* DIANE KEATON  
7, 9, 10

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...But the kid is going to try!

**MEAN DOG DAVES**  
Soon at the Orion, Jerusalem and the Atonem, Haifa

**TEL AVIV MUSEUM**  
10th week  
**THE LACE MAKER**  
4.30, 7.15, 9.30

**ZAFON**  
8th week  
Akira Kurosawa's  
**DERSU UZALA**  
Academy Award winner for foreign film  
"Dersu Uzala is a masterpiece beautiful to look at, faultlessly controlled."  
Starting Saturday 6.45, 9  
Weekdays also at 4

**Halla Cinemas**  
Commencing Saturday, January 19, 1979

**AMPHITHEATRE**  
The most talked about film  
**THE MAN ON THE ROOF**  
Adults only  
4.00, 6.45, 9.00

**ARMON**  
For young drivers and the young in spirit  
**THE CAR**  
\* JAMES BROLIN  
\* KATHLEEN LOYD  
\* JOHN HOPKINS  
\* RONNY COX  
4.00, 6.45, 9.00

**ATZMON**  
2nd week  
\* BO SWANSON  
\* FRED WILLIAMSON  
in a mighty action film

**THE UNGLORIOUS BASTARDS**  
4, 6.45, 9

**CHEN**  
8th week  
\* JOHN TRAVOLTA  
\* OLIVIA NEWTON-JOHN  
in the film everybody's talking about  
**GREASE**  
Saturday 6.45, 9.15  
Weekdays 4, 6.30, 9

**GALON**  
At 10, 2, 7  
Michael Caine in a thriller  
**THE SWARM**  
At 12, 4, 9  
**PANIC IN TOKYO**  
Both films start Friday

**MIRON**  
2nd week  
**THE GIRL FROM PIGALLE**  
\* ALICE URNO  
\* EVELYN SCOT  
Adults only  
From Friday 6 non-stop perf.

**MORIAH**  
11th successful week  
\* RICHARD DREYFUS  
\* MARSHA MASON  
in  
**THE GOODBYE GIRL**  
6.45, 9

**ORAN**  
7th week  
\* JILL CLAYBURGH  
\* ALAN BATES  
in an emotional film  
**AN UNMARRIED WOMAN**  
Adults only  
No complimentary tickets  
4, 6.30, 9

**ORDAN**  
2nd week  
Harold Robbins'  
**THE BETSY**  
7.15, 9.30

**RAMA**  
**MAYTIME**  
Saturday 7.15, 9.30  
Weekdays 7.15, 9.30  
Mon. & Wed. also 4.30

**RAMAT GAN**  
4th week  
**AN UNMARRIED WOMAN**  
\* JILL CLAYBURGH  
\* ALAN BATES  
7.15, 9.30

**ORION**  
From Friday, 6 nonstop perf.  
\* JOAN COLLINS  
\* OLIVER TOBIAS  
in a great musical action film  
**THE STUD**  
Adults only

**ORLY**  
Carole Laure  
strips her body and soul in  
**THE HEAD OF NORMAND**  
6.45, 9.00

**PEER**  
3rd week  
In the red light district of New Orleans they called her  
**PRETTY BABY**  
\* KEITH CARRADINE  
\* SURAN PARANSON  
Adults only  
4, 6.45, 9

**RON**  
7th week  
After his great success in Tel Aviv  
\* RYAN O'NEAL  
\* BRUCE DEBN  
in  
**DRIVER**  
4, 6.45, 9

**SHAVIT**  
4th week  
Hal Ashby's film  
**COMING HOME**  
\* JANE FONDA  
\* JON VOIGHT  
Note perf. times: 6.30, 9.15

**Ramat Gan Cinemas**  
Commencing Saturday, January 19, 1979

**ARMON** Tel. 720708  
9th week  
**GREASE**  
\* JOHN TRAVOLTA  
\* OLIVIA NEWTON-JOHN  
4, 7, 9.30

**HADAR** Tel. 721720  
**DRIVER**  
\* RYAN O'NEAL  
7.15, 9.30

**LILY**  
4th week  
**THE POCKET LOVER**  
7.15, 9.30

**THE Atelier for French Theatrical Animation presents**  
**MOLIERE**  
**LA JALOUSIE DU BARBOUILLE** - low comedy  
**LES PRECIEUSES RIDICULES** - comedy

Haifa - 12.1.1979 - 8.30 p.m.  
Nazareth - 20.1.1979 - MUNICIPAL CULTURAL CENTER - 7.30 p.m.  
Tel Aviv - 27.1.1979 - 28.1.1979 - FRENCH INSTITUTE - 111 Hayarkon Street - 8.30 p.m.  
Ashdod - Date and place will be announced later.

**ORAN**  
7th week  
\* JILL CLAYBURGH  
\* ALAN BATES  
in an emotional film  
**AN UNMARRIED WOMAN**  
Adults only  
No complimentary tickets  
4, 6.30, 9

**ORON**  
8th week  
**AGATHA CHRISTIE'S DEATH ON THE NILE**  
4, 7, 9

**SEMADAR**  
**ANNIE HALL**  
\* WOODY ALLEN  
\* DIANE KEATON  
7, 9, 10

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**THE GREEK TYCOON** - A vulgar, garish and superficial attempt to explore the life and loves of the late Greek shipping magnate, Aristotele Onassis, and his highly publicized marriage to Jacqueline Kennedy.

**HIGH ANXIETY** - Inconceivable and very funny comedy-wrapped-up-in-suspense about a Harvard professor who takes over directorship of the Psycho-Neurotic Institute for the Vory, Vory Nervous, and finds his own staff far starker than his patients. A worthy tribute to Hitchcock's genius with visual references to "Vertigo," "Psycho" and "The Birds." Mel Brooks is the anti-hero.

**FOOTER** - Burt Reynolds appears as the best and highest paid stunt man in Hollywood. This is a film about stunt men and about making films. Some fine stunts, including some that actually were world records. The film must have been fun to make and is certainly fun to watch.

**ISLAND OF DR. MOREAU** - Adapted from H.G. Wells' horror fantasy. Stunt away on his island paradise Dr. Moreau experiments with genetic chromosomes, transforming animals into human beings. Washed ashore, Andrew Bradford finds himself a prisoner of horrendous circumstances. Superb makeup effects. Beautiful location. Bit gore for young kids.

**DRIVER** - Ryan O'Neal as a talented getaway driver and Bruce Dern as the Detective dedicated to catching him give us an hour and a half of fantastic chase and stunt scenes. Though the cops and robbers, and the boy and girl scenes are unimpressive, the chase and stunts are extraordinary.

**THE ENFORCER** - Third in hard-hitting Dirty Harry series. Ruthless homicide inspector Clint Eastwood shoots his way through San Francisco to find and break a killer gang. Plenty of violence and excitement.

**THE EYES OF LAURA MARS** - Laura is a photographer who has a psychic connection with an insane killer. Whenever he is about to commit one of his killings, she sees the scene through his eyes. Recommended for fans of Thrillers, Extra-Sensory Perception and High Fashion.

**THE GAUNTLET** - Clint Eastwood as a cop tries to solve a confusing series of violent attacks against a young woman.

**THE GOODBYE GIRL** - Sparks fly when struggling actor Richard Dreyfuss and beautiful Paula Patton find each other. Two young people are forced to room together in New York City. What begins as a most unimpressive, odd-couple romance ends happily ever after. Richard Dreyfuss and Paula Patton set new standards of lively screen magic in Neil Simon's funny, touching and memorable story.

**GONE WITH THE WIND** - Re-issues of that all time box-office-best-seller about the American Civil War.

**GREASE** - Musical recreating the rock'n roll era of the 50s. Stars John Travolta and Olivia Newton-John.

**POCKET LOVER** - A delightful fairy tale for 20th century teenage boys who are shy, skinny and wear glasses. Helena, beautiful blonde maiden, falls for the sixteen-year-old shy Julien, whisking him away in her red Maserati to her modern palace at the Henry V apartments in Paris. All goes well until Julien discovers that his storybook princess is really a high-class call girl.

**THE POSEIDON ADVENTURE** - Thrilling disaster movie about a passenger ship overturned on the high seas by a tidal wave. Star-studded cast includes Gene Hackman and Shelley Winters.

**PRETTY BABY** - Set in the red-light district of New Orleans in 1917. Broke! Sheila plays Violet, a provocative, sensual 18-year-old aspiring to be a whore like her mother. Facts, drama and depth.

**STRAIGHT TIME** - Dustin Hoffman superbly portrays ex-convict Max Dambo who leaves prison and returns to his criminal behaviour. Not only a terrible indictment against the parole system, but a unique and very real portrait of the life of a criminal on the run. A real and frightening film - possibly one of the more important films of the year.

**SUNSHINE** - Tantalously done drama of the last few months of the life of a young mother afflicted with a terminal illness.

**THE SUNSHINE BOYS** - Film version of Neil Simon's Broadway success about a pair of feuding, elderly ex-vaudevillians who are coaxed into appearing in a TV special programme as thoroughly enjoyable, hilarious and at times touching. Walter Matthau and George Burns are first-rate. Directed by Herbert Ross. Entertainment for all ages.

**THE UNGLORIOUS BASTARDS** - Certainly the bloodiest and most melodramatic World War II film in many years. Also one of the kitchiest and most unbelievable.

**AN UNMARRIED WOMAN** - A serious and compassionate look at divorce as it affects everyone concerned but mainly from the woman's point of view. Against a background of art and the fashionable side of New York, Erica optimistically finds herself and new horizons. Good performances.

**WEST SIDE STORY** - Based on the Broadway show - an update of Romeo and Juliet in the slums of 1950s New York - with music by Leonard Bernstein. With Natalie Wood, George Chakiris and Rita Moreno.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

**THE GREEK TYCOON** - A vulgar, garish and superficial attempt to explore the life and loves of the late Greek shipping magnate, Aristotele Onassis, and his highly publicized marriage to Jacqueline Kennedy.

**HIGH ANXIETY** - Inconceivable and very funny comedy-wrapped-up-in-suspense about a Harvard professor who takes over directorship of the Psycho-Neurotic Institute for the Vory, Vory Nervous, and finds his own staff far starker than his patients. A worthy tribute to Hitchcock's genius with visual references to "Vertigo," "Psycho" and "The Birds." Mel Brooks is the anti-hero.

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**THE GAUNT**





# The bulldozer in the china shop

Ephraim Kishon

OUR PRIME MINISTER has a great many virtues. He is noble and upright even in his diplomatic contacts, and his worst foes can't accuse him of hokey-pokey in his dealings with the world public. We often wish they could. Public opinion isn't swayed by what is right and proper, more by the pity, unless it's right and proper for the boys on Madison Avenue.

This holds for all countries, but particularly for small ones whose wells are ill-oiled. As world powers go, we're only sort of middling; busy as we've always

been fighting our neighbours, the Third World, and assorted others. Still, our chief battles have always been waged on the American public relations front: our survival, we know, could safely be entrusted to the IDI and the U.S. Congress.

And it's there, on the PR front, that we're now facing an international grandmaster who outplays us at every move. President Sadat is a pro. Or maybe he just does what the pros tell him. Or he's equipped with a better antenna for receiving the Voice of America. Mr. Begin puts his faith in our historical right and the justice of our cause, when what we really need is a good press and

sympathetic anchormen. Mr. Begin is mixing oil with water — ideals with PR.

THE SCRIPT has long been worked out, scene by scene.

The camera zooms in on the hugs and kisses of the mutual adoration society in Washington, D.C.

Next our Cabinet convenes and resolves unanimously minus two to go forth and settle the land. Arik Sharon gets instructions accordingly.

Arik calls up two bulldozers, and they roll off to the West Bank to level the soil.

After a level or two, our TV crew shows up and starts shooting.

That night the sensation appears on Mabat, in a hot spot, between Ayatollah and a strike.

Next the "New York Times" denounces, Vance looks black, Carter sees red, and the levelling

is halted for the moment. The "West falls at us, Arik's character is assassinated afresh, the bulldozers go home.

Hugs, kisses, and mutual adoration in Washington.

The scenario is Sadat's, and it runs in what the movie people call "loops" — over and over and over again. Mr. Begin wishes to demonstrate our Historical Right to the world, and the message that gets across is that Mr. Begin Doesn't Want Peace. Because of two bulldozers. Because the noise of their engines drowns out the voice of reason, which says that a Palestinian State moans endless strife in this region; that we have absorbed over a million Jewish refugees from Arab countries; that Judea and Samaria and Jerusalem never belonged to the Arabs but were conquered by Jordan's Legion, and we have at least as much right to settle there as they have. World public opinion

hears nothing of that. It only hears the roar of the bull.

What do we do about it? We show it all on TV. By way of Israeli Information, no doubt.

OBVIOUSLY the bulldozer scenario can only work with the cooperation of Television House — and it cooperates all right. Why? Because Television House is impartial. The result is the daily tractor on our screen — a sort of permanent prop. We positively miss our tractor if a Mabat goes by without one. It scarcely ever does, though.

The camera loves bulldozers. You can shoot them from above, closing in on a shovelful of occupied soil. Or you can lie on your back under the monster and show it from the angle of a crushed people. The sound track is lovely too: "Rat-tat-tat," with the occasional "Crash!" of a house being demolished, to the tune of a gay

PLO roundelay performed by the village maidens. In a contest for Symbols of Oppression, we'd win the first prize hands down.

To be honest, though, the bulldozer itself loves getting photographed too. It looks so good on the screen. Steel always does, doesn't it? Besides, why should it care? It has nothing to lose but its chains. Quite. The loss is all ours.

But Israel TV is impartial. Day or night, rain or shine, Nabulus or Gaza, big screen, little screen — when a bulldozer levels, the camera aims.

IT SOMETIMES looks as though each bulldozer came with its own cameraman attached. How else do they manage to get them on the news so fast? Or maybe the crew appears on the scene of the crime even before the machine. God forbid we viewers should miss our daily doze of the bull.

By now we feel we know each of them personally. We've even got pet names for them at home. My own favourite is Orlando — he's the one with the padded seat and the broad shovel. My daughter, on the other hand, prefers Dumbo — the little one with the cute tail lights.

We even lay bets on them: "Who do you think they'll give us today?"

"Big Bully."

He's the largest — the one that squeaks so harshly at each level. We wonder why Television House doesn't make some use of all that bulldozer material it has accumulated to produce a new TV series. As a name for the series we'd suggest: "Chains." We're sure they are going to show it all over the world. Come to think of it, they already do. □

Translated by Miriam Arad. By arrangement with "Ma'ariv."

## This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading Tourist Guide

### JERUSALEM RESTAURANTS JERUSALEM RESTAURANTS JERUSALEM RESTAURANTS

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- \* Lunch at 12 — special lunch prices
- \* A la carte dinner 7 pm — midnight

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ALL FOR \$7

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**TV adi**

When the show was over, at 9.50, and I turned the corner, I saw a long line at the box office of the Hod Cinema. In the same building, a showing of *Blind Rage*, a crime-and-violence film, was about to start. Haim Basch, Finhas Shelman, Yosef Burg, Zevulun Hammer where were you?



**Laughing all the way to the cemetery**

**THEATRE Mendel Kohansky**

LEAVE IT to a Broadway playwright to make any subject entertaining, even the "Big C," as the leading character in Ronald Ribman's *Cold Storage* calls it. The play at the Cameri is about cancer. Of the two characters — the third one, the Nurse, is a mere prop — one is in the final stages of the disease, just waiting to die. The other has just entered the hospital for an exploratory operation, the playwright making it clear by implication that his fate is sealed. The play is all dialogue, and it is very funny. I haven't laughed so much myself, or heard so much laughter around me, in a long time.

The action takes place on the roof of the hospital, a dreary place with its dirty-red brick walls, designed by the director, Hy Kalus. We meet Parmigian, a middle-aged Armenian fruit and vegetable dealer, who has been here for a considerable time, and has gone through all the operations and treatment devised by modern medicine to prolong human suffering. He is fond of discussing it all, in every repugnant clinical detail. His companion, Landau, is a younger man, a Jew who earns his living advising rich people on investments in objets d'art.

Despite the advanced stage of his disease, Parmigian has abundant energy and a strong will to live. Inexplicable of any other activity, he vents it all in a stream of obviously witty, vulgar talk, reserved, refined Landau. We are reminded of Albee's *Zoo Story* which has since been so frequently imitated.

read man who ever sold fruit and vegetables in New York. He has read Plato, Hegel, Schopenhauer, Spengler ("You know what Spengler said after he got done thinking about *The Decline of the West*? I got a headache.")

This does not prevent him from voicing the most common racial prejudices. He insists that the nurse, a slim girl of Central American origin, is a fat Puerto Rican; he infuriates Landau with his insistence that every Jew knows the secrets of the Kabbala — it's in his bones.

He also delights in telling his now acquaintance what is in store for him, the lies the doctors will tell him, the treatments, the pain, the stage-by-stage disintegration of his body. He illustrates his talk with loathsome demonstrations.

Parmigian's insistent goading finally brings Landau out of his reserve. He is angry at the provocation, at the gross invasion of his privacy, but he begins to feel a strange closeness to his companion. Little by little he is a survivor of the Holocaust, which destroyed his whole family, and he is suffering from that common Jewish syndrome, survivor's guilt.

IT IS HERE that the play takes a sharp turn and becomes disappointing. A dramatic situation, in which two intelligent, sensitive men confront life's greatest mystery — the proximity of death — turns into a bargain-basement psychiatric session.

Parmigian explains to Landau that he has spent all his life in "cold storage," that due to his childhood trauma he has been afraid to really live. And presto! Landau is cured. What years of going to a psychiatrist could not accomplish (Parmigian: "You know what you can do for fifty dollars an hour? You can visit five massage parlours and have a terrific time"), takes place right before our eyes. Landau is a really good belly-laugh, and as the curtain is about to fall, they make a date to meet next morning for another talk-feat.

Hy Kalus has directed the play with his customary attention to the minutest detail of the dialogue, and Yossi Yadin as Parmigian is at his very best, his performance well matched by the acting of Shimon Bar. The translation by Ofra Ben-Ami manages fairly well to preserve the colourful language, the sharp cutting-edge of Ribman's dialogue.

AT THE SAME Cameri, or rather outside it, I saw last Friday an impromptu performance attended by a large crowd gathered at the corner of Frishman and Dizengoff. Tel Aviv's liveliest spot. The performance — on the steps of the theatre — came instead of a regular performance inside, which was to have taken place that evening but was cancelled for reasons known to every newspaper reader.

There was Hanna Marron reading, quite appropriately, "All the world's a stage," the Cameri's Ory Levi, Habimah's Misha Asheroff, the poet Haim Hefer. One of the many placards carried by the demonstrators protested against the "Burg Theatre."

When the show was over, at 9.50, and I turned the corner, I saw a long line at the box office of the Hod Cinema. In the same building, a showing of *Blind Rage*, a crime-and-violence film, was about to start. Haim Basch, Finhas Shelman, Yosef Burg, Zevulun Hammer where were you?

**Two features on The Tube**



'Seven Faces of Woman'; (below) 'River of Promises'; 'Upstairs, Downstairs.'



**MEDIA WEEK Nechamah Golomb**

THERE WILL BE two movies on television this week. *River of Promises* (Wednesday, 22.00) is about the plight of Mexican-Americans. Police officer Miguel Rataza is brought face-to-face with some of the horrors in the lives of illegal aliens — theft, white slavery, murder. Richard Yniguez plays Rataza and Rosa Portillo is his girl friend, Rosalia. Costa-Gavras's film *Z* will be screened on Monday (21.30). Starring Yves Montand and Irene Pappas, the film is based on the book by Vassili Vassilikos attacking the colonel's regime that ruled Greece from 1967 to 1974. The film looks into the murder of a Greek politician and the investigation that followed it. The dialogue is French; the film will have only Hebrew subtitles.

The Friday evening concert (22.10) is devoted to three of the most famous pieces by the Brazilian composer, Villa Lobos ("Trenzinho Caipira from *Bachianas No. 2*," the "Prelude from *Bachianas No. 4*," and "Choro No. 6").

Born and raised in Rio de Janeiro, Villa Lobos combined in his works the sounds of typical Brazilian instruments with the traditional elements of classical music.

This week's episode of *Seven Faces of Woman* (Sunday, 22.00) is entitled "A Woman's Estate." Brian Phelan describes the life of a young couple on a council estate. The wife, Betty, is bored, but can think of no solution to her problem until Tom of the Family Advice Centre comes on the scene.

Last Tuesday's entertainment spot (21.30); for which no details were available, was filled by the second half of the basketball match between Yagur Ha'emek

**MEDIA WEEK Nechamah Golomb**

Hapoel and Lubiana, Yugoslavia. Can one assume, then, that Thursday's documentary spot (21.30), for which no details are given, will be used for the basketball match between Tel Aviv Maccabi and Bosna Sarajevo?

Rumpole of the Bailey (Thursday, 22.15) this week successfully defends a murder suspect, and only later discovers why his client's two brothers wanted him to plead guilty with diminished responsibility.

Everyman's University (Radio 1st, 21.00) begins its fifth term of studies this week. On Sunday evenings, the programme will be devoted to "Education" and will be introduced by Sara Guri. "The history of the Zionist Movement 1881-1914" is the subject to be discussed on Mondays by Dr. Ya'acov Rof of Tel Aviv University and Yossi Goldstein. Dr. Haim Levanon will lecture on "Chemistry" on Wednesdays. "Atoms, Molecules and the Physical Properties of Substances" will be discussed on Thursdays by Dr. Nava Ben-Zvi and Dr. Sara Sarig.

Israel Radio is once again sending us details of the Friday night English Language Drama. "The Vampire" by Angela Carter (Radio 1st, 23.00) is the tale of Dracula's daughter who inherited her father's traits. She cannot bear sunlight and her only enjoyment is drinking the blood of young men. The play, starring Anna Massey and David Marsh, will be broadcast in stereo, giving real Dracula addicts the eerie atmosphere they love.

"Board Wages" is the title of this week's episode of *Upstairs Downstairs* (Wednesday, 20.00). The younger servants, left behind in London during the summer vacation, decide to have a drunken orgy. But when they are interrupted by the unexpected arrival of James Bellamy, events conspire to force Sarah to leave the house forever. □

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# SOUP'S ON

MATTERS OF TASTE/Haim Shapiro

IN SPRING, a young man's fancy may turn to thoughts of love, but in winter, this not-so-young man fancies soup.

It matters little if the soup is thick or thin, but it must certainly be piping hot. Save for summer those icy-cold liquids, for spring and fall those delicate creams which can bear no boiling. A winter soup must be hot, more often than not to compensate for inadequate heating.

That is not to say that the soup may not be elegant. There is nothing quite so exquisite as a really rich chicken broth, flaunting its richness by appearing in the soup-plate bare of any adornment, spurning noodles, matza balls or rice.

AMONG THE SOUPS for which I have a special affection are naturally *minestrone*, the big soup. (*minestrone*, soup; *minestrone*, big or great soup.) This is often equated with a simple vegetable soup, even by some manufacturers of soup mix. In fact, the *minestrone* can never achieve its full grandeur without the addition of beans.

To make it, you may or may not begin with a meat broth. In fact, if you observe *kashrut*, it may be better to do without the meat stock in order to enjoy the final crowning with grated cheese.

Soak a cup of small dried white beans overnight and then cook in about four cups of water for at least an hour, and longer if necessary, to soften them.

In a large pot, fry a chopped onion and a few chopped stalks of celery till lightly brown. Cover with water or stock (if you like, use a prepared vegetarian soup-powder) and add a generous amount of chopped vegetables. These should include such items as carrots, peeled tomatoes, cabbage, and small green squashes, but you may also use cauliflower, broccoli and turnips.

As the vegetables get soft, add the beans and season to taste with a few cloves of crushed garlic, a few leaves of basil, preferably fresh, a handful of chopped parsley, and salt and pepper. For those with a liking for the Italian-American flavour, a pinch of oregano is required.

For final thickening, add a handful of macaroni. Traditionally, the broken bits at the bottom of the pasta box are used. Cook until the pasta is barely tender and serve very hot, heavily sprinkled with grated cheese. As usual, I would recommend a nice dry *kachkaval* rather than the local imitation *parmesigiano*.

A MORE SUBTLE soup by far is the so-called cream of chestnut, even though no cream need go into it. To make it, you must begin with a rich chicken broth. I suppose you could use something made from a cube or packet, but it would be a pity to expend all the effort required for the rest of the soup on such an unstable base.

While making the chicken broth from a large chicken, onions, celery, carrots, bay leaf, salt and pepper, you may also begin to prepare a kilo of chestnuts by scoring each one with a sharp knife and roasting in a hot oven for about 20 minutes. Cool the chestnuts and peel them with your fingers, making sure to remove the inner fibre as well. If they do not peel easily, roast a little longer.

Strain the soup. If there is not too much fat, you need not remove it. Add the peeled chestnuts and boil for about half an hour. By this time the chestnuts should be soft enough to be puréed easily. Mash them through a food mill or run them through a blender. Cook another few minutes for the purée to become fully combined with the broth, and serve hot.

Finally, I would suggest my own version of Chinese soup, which I present with due apologies to my oriental brethren. Into a pot of chicken soup, which has been seasoned with soy sauce instead of salt, I drop a cup or two of boned chicken meat, diced. To this I add a few leaves of lettuce torn into bite-size pieces, and boil up the soup again for a minute or two before serving. □

# Tea and sympathy

THOSE WHO REMEMBER the old Jan's Teahouse from Ein Kerem will be pleased to hear that the place has been resurrected under the sprawling belly of the Jerusalem Theatre. However, any similarity with the original place ends at the front door.

Inside, Jan's Tea Gallery resembles a hall in a medieval castle, adorned with oriental carpets and low-hung oil lamps. It is draped with chintz curtains, graced with 17th century Baroque music and adorned with *objets d'art* ranging from a gilt-edged Mona Lisa to Jan's own super-modern creations — sheer white abstract sculpture interspersed

## ON THE TOWN Jackie Galaun

Victorian chairs, or relax Roman-style on cushions strown around a solid slab of tree-cum-table.

AMID A HUSHED atmosphere, Jan offers classical music and 20 varieties of tea, and the service is genteel and unobtrusive. There is onion soup and salad platters, toasted cheese sandwiches and sometimes, when the mood is right, a little jazz after midnight. A small plate of *petits-fours* comes with the first drink.

Jan is in the process of organizing jazz and piano recitals one evening a week. Meanwhile, the Tea Gallery is open six evenings a week from 6 p.m. to 2 a.m. □



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# Secret scents

## SHOP TALK/Tony Pitch

ADLER TOILETRIES for men, which were used exclusively by the Austrian aristocracy at the turn of the century, are now available in Israel.

The Adler line has an unusual history. The company was founded at the end of the last century by a Jewish family which specialized in producing perfumes and toiletries that even made their way to the emperor's chambers.

For years, Adler was strictly a family business, with the secret "recipes" passed from father to son.

During World War II, several members of the family fled to Belgium, and for many years,

production of the Adler line was suspended. Only recently did family members who had survived the Holocaust agree to divulge their secrets to a group of interested Belgian manufacturers. The result was the "reissue" of the Adler forest scents.

The Belgian company has maintained a level of exclusivity for the Adler trademark. In Western Europe and Scandinavia, Adler is marketed through quality hair-dressing establishments. Despite this limited outlet, the firm has been so outstandingly successful that in Belgium and Luxembourg, for example, Adler is the top-

selling brand of men's toiletries. Internationally, Adler marketing is also highly selective. Only two or three countries are added to the Adler International sales list each year. This year, Israel was among the countries

chosen, and Israeli men will now be able to enjoy Adler After Shave (bottled and spray), deodorant (spray) and cologne (bottled and spray). Distinctively packaged, all Adler products have fresh

as well as delicate forest scents. In Israel, Adler is manufactured by the Heltis Cosmetics Centre on the basis of concentrates and ingredients imported from the Belgian headquarters. The cosmetics centre has production agreements with Helen Curtis, of the U.S., and Gala, of England. In addition, Heltis markets Helen Curtis, Kings Men, Mary Queen and Outdoor Girl products. Heltis sales will reach 11.2m. this year. Heltis is managed by Shaul Yahel, 43, a chemical engineer who was previously manager of Revlon and Ikapharm. The company is part of the Koor Foods Group, which coordinates the food and consumer goods activities of Koor Industries. The group also provides member companies with research and quality-control facilities. Koor Foods project sales of IL2.0b, and exports of \$15m. during the current year. D



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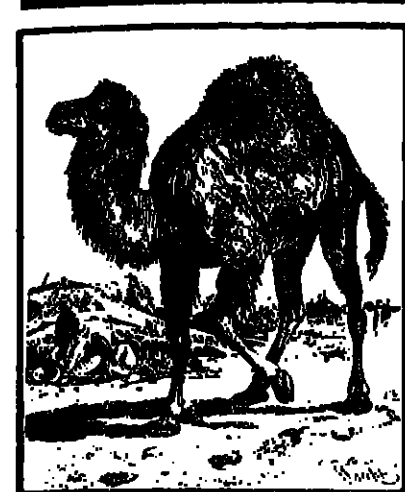
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## I'd walk a mile...

### ROCK, ETC. Natan Y. Shaw

**BREATHLESS** Camel (Litrato) **BOOK EARLY** City Boy (Litrato) **PARALLEL LINES** Blondie (K-Tel) **I NEED YOU** and Other Great Hits Joe Dolan (Hataklit) **THE LETTER** Queen Samantha (Hataklit) **BLOODY TOURISTS** 19cc (Litrato)

CAMEL IS BACK again with its own velvet brand of very English rock.

Camel was assembled in 1972 by Peter Bardens, a veteran of the British R & B scene (Van Morrison's Them, and Shotgun Express, which also included Rod Stewart and Peter Green). But it wasn't until 1975 and the conceptual record, *Snow Goose*, inspired by Paul Gallico's novel, that the band began to achieve recognition.

Their latest album, *Breathless*, carries on the distinguished tradition of their finely-crafted works, *Moon Madness* and *Rain Dances*. Today they are an experienced, fast developing band of gifted musicians.

Weaving a tapestry of orchestral colours on his keyboards, Bardens underpins the Camel sound, while Andy Ward's sparkling drumming is ideally suited to the full range of the band's compositions. Interwoven are the magical flute and sax of Mel Collins and some hot guitar licks from Andrew Latimer on lead and Richard Sinclair on bass. From the tranquillity of the jazzy "Sleeper" to the delicate beauty of "Starlight Child" and to the soft rocker "Down On The Farm," the music flows like a silvery stream.

An undercurrent of jazz permeates the album, notably on the seven-minute ode "Echoes," while the title cut is a superior blend of English folk, jazz and rock.

THE BRITISH are a discerning lot when it comes to theatre, horseflesh and rock 'n' roll. There are so many good rock groups on the island that City Boy has been having a tough time making a breakthrough.

Three albums and not a whisper of a chart position. Meanwhile, after a couple of U.S. tours, it has gathered a considerable cult following over there. It's those cuts British accents again. However, with its fourth production, *Book Early*, City Boy

has at last gained U.K. recognition, with a hit single, "5-7-0-5," a tale of telephone blues.

They panned out a storm of electric guitars, synthesizers and voices in tight harmony. Their main problem is that too often they sound so much like other groups - "Summer In The Schoolyard" (the defunct Move), "Do What You Do Well" (Led Zeppelin), and especially like 10cc on "What A Night."

They do it well, but you can't beat the originals. City Boy is going to have to find its own distinctive sound before it breaks any chart barriers.

BLONDIE: drive-in swirl pop music. Blondie: one of the most melodic new wave bands to come out of New York (new wave, the softer rock 'n' roll that followed punk). Blondie: fronted by the beautiful blonde supervixen, Deborah Harry.

In their third album, *Parallel Lines*, they drop their earlier brooding artiness and come on as a slick rock 'n' roll band. Ms. Harry's bitter-sweet vocals are complemented by the group's clipped, raw backing. Each of the 12 pungent tunes builds up its own epiphany of pop, from the pop roller-coasters "Hanging On The Telephone" and "Pretty Baby" to the Rolling Stone seediness of "Just Go Away." ("You got a big mouth and I'm happy to see/Your foot is firmly entrenched where a molar used to be"). It's pop with a kick to it.

JOE DOLAN, remember him? The Irish crooner who tried to emulate Tom Jones, but never quite made it?

Several years back he had a couple of international hits with "Good Looking Woman" and "Make Me an Island." But his latest offering to spin onto the Israeli market, *I Need You and Other Great Hits* is a born loser.

From his first scream to his last whimper, we're treated unceasingly to Demis Roussos-style vocals, and the same orchestration pervades every track. If it wasn't for some terrible "mixing" and Joe's wicked French accent on a couple of numbers, it could have been a mediocre run-of-the-mill disc. Great hits? Another Irish joke?

I'D NEVER HEARD of Queen Samantha until I received *The Letter*. But all the ingredients are here: One part faletto, two measures thumping drums, a pinch of flute, a liberal sprinkling of sax and a splash of synths in the right places. What comes off the wax are two slick sides of funky, chunky background music fit to grace any Parisienne disco.

SMOOTH, sophisticated pop still beats at the heart of 10cc's music. The departure of whiz-kids Lol Creme and Kevin Godley to gimify the world has left Eric Stewart and Graham Gould to carry on with four new members. Despite the transfusion of new blood, the music hasn't changed.

10cc has been accused of sounding soulless and contrived, and their latest *El-Pee*, *Bloody Tourists*, is artifice plus. "Reds In My Bed" is about Russian dissidents, but it's too vague and confused to make any sense. "The Anonymous Alcohol" glosses over the human tragedy that the song tries to raise. "Shook On The Tube" and "Everything You Ever Wanted To Know About!!! (Exclamation Marks)" limp through a series of clichés on sexual behaviour. □

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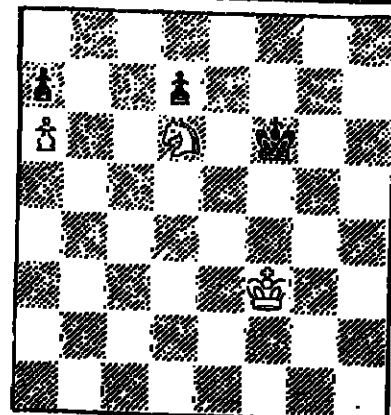
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**SOLUTIONS.** Problem No. 2894 (Klitz),  
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**USSR CHAMPIONSHIP 1978**

FORMER WORLD champion Mikhail Tal  
(42) and International grandmaster Vitaly  
Trenkhovskiy (38) shared honours in the  
48th USSR championship held in Tbilisi  
scoring 11 points out of 17 games. Tal  
previously won the coveted title five times  
(1967, 1968, 1969, 1972, 1974), while his  
partner to the title captured it for the first  
time. Runner-up of the event was Inter-  
national grandmaster Lev Polugaevski  
with 10½ points. Fourth place went to  
Georgian grandmaster Tamas Giorgadze  
(10 points) who this year made his debut in  
the upper echelon.

The encounter between Tal and  
Polugaevski proved to be one of the most  
interesting games of the tournament.

**L. POLUGAEVSKI** M. TAL  
1.e4 Nf3 2.e5 3.Nf3 4.e4 Nc6 5.Nf3 6.Bg5  
0-0 6.e5 7.Bh4 8.Qc3 9.Bf3 10.Bf6 11.Nd4  
12.Qd2 13.Rd1 14.Rc2 15.Nc3 16.Nb5 17.Qc2  
18.Qc3 19.e4 20.Rd2 21.Nd3 22.Rd3

22.Rd3 23.Nc4 24.Bd4 25.Nc4 26.h3  
27.Nd2 28.Rd3 29.Nc4 30.Qd2 31.Qd2 32.Qd2  
33.Rf1 34.Qd3 35.Qd3 36.Qd3 37.Qd3 38.Qd3  
39.Qd3 40.Qd3 41.Qd3 42.Qd3 43.Qd3 44.Qd3  
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# WHAT'S ON

Notices in this feature are charged at IL33 per line plus VAT; insertion every day costs IL50 per line plus VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agencies.

**Plant a Tree in Israel with Your Own Hands** — for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department: Keren Kayemet LeIsrael Jewish National Fund: in Jerusalem, King George Ave. corner Rehov Kayemet, Tel. 02-32251; in Tel Aviv, 86 Rehov Hayarkon, opp. Dan Hotel, Tel. 03-23449.

**CONDUCTED TOURS**  
Tourists and visitors come and see the General Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern buildings. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe, Tel. 32322.

**Hadasah Tours**  
1. Medical Centre, in Kiryat Hadasah. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall Windows. No charge.  
2. Mt. Scopus Hospital: Tours from 8:30 a.m. to 12:30 p.m. No charge. Buses 9 and 28. Tel. 215111.

**The Hadasah Synagogue** — Chagall Windows — open to the public from 1:30-4:00 p.m. Sunday-Thursday. Buses 9 and 27.  
2. Mt. Scopus Hospital: Tours from 8:30 a.m. to 12:30 p.m. No charge. Buses 9 and 28. Tel. 215111.

**3. Morning half-day tour of all Hadasah projects**, 85 per person towards transportation. By reservation only: Tel. 418333.  
Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Olivet Ram Campus. Mount Scopus tours 11:30 a.m. from the Martin Buber Building, Buses 9 and 28, School of Education bus stop. Further details: Tel. 38520.

# ART GUIDE

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## Jerusalem

**MUSEUMS**  
Israel Museum Exhibitions: From the archaeological collections of the museum, objects of various periods and materials not ordinarily on display. Aphroditis, A Greek Goddess, Hellenistic and Roman; sculpture of the Goddess of Love with an archaic of Greek love poetry. Architecture in the Hasmonean Lamp. From concept to product: Bang and Olufsen's Design for Sound. Development and production of outstandingly designed electronic sound equipment. Neolithic figurines from the Harlan Grotto. Laszky-Baschet Sound Structures. Works which are both sculptures and musical instruments. Childhood drawings and paintings by Israeli artists (made by side with their mature works). Exhibit of the Month. Ornamented sugar cane. Engagements of Afghanistan Jews. Woven and Printed Textiles. Design dept. Collection.

**At the Rockefeller Museum:** Two Egyptian bronze statues of Imhotep (Egyptian). Bronze figure of Alexander the Great. Prehistoric hunters' sites in northern Sinai.  
Visiting hours: Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 10 a.m.-7 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. Shrine of the Book, Billy Rose Art Garden: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 10 a.m.-7 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Rockefeller Museum: Sun.-Thurs. 10 a.m.-5 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rocco, Hadran and Kasel. Free guided tours in English: Sun., Wed., 11:00 a.m.; Tues. 4:30 p.m. from upper entrance hall.

**GALLERIES**  
Galerie: Vision Nouvelle, Khatout Hayotzer, Y.S. Hachiche, Original Prints. Tel. 02-519864, 280031.

**Opening of the new Night Club and Piano Bar and Piano Bar CAMP DAVID**  
at 11 Rehov Hahalutzim, Netanya (near bus station), will take place on Saturday evening, January 13, 1979. Come witness the famous hypnotist — Droti Avshalom. Tel. 053-83484.

**Other Centres**  
Haxorra — Wilfred Israel Museum: Paintings and etchings by Uri Lifshitz (until February 3).

**MUSEUMS**  
Yehi the Hulla museums: Ancient and Modern Art, 29 Rehov Shabtai Levi, Tel. 623255-2. National Maritime, Tel. 625822. Illegal Immigrants, Tel. 623249. Mosaic, Tel. 644285. Japanese Art, Tel. 638564. Mosaic, Tel. 644285. Dagon Grain Collection, Tel. 641221. Artists' House, Tel. 622355.

**Halifa**  
The Shinon Observatory — A breathtaking view from 400 feet up. Both at Shalom Mayer Tower, Tel Aviv, Tel. 57301.

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# this week at the israel museum jerusalem

**FILM**  
"The Seventh Seal" (Sweden 1966)  
Dir.: Ingmar Bergman. With Max von Sydow.  
Tues. 16.1.79 at 8 p.m. and 8.30 p.m.

**CONCERT**  
Saturday, 13.1.79 at 8.30 p.m.  
Piano Recital — Boris Lvov. Beethoven: Sonata in B flat Major, opus 106.  
Chopin: Sonata in B flat Minor, Valse in A flat Major, Polonaise in F Sharp Minor.

**SPECIAL EVENT**  
Tuesday, 16.1.79 from 8-8.30 p.m. and Thurs. 18.1.79 from 4-4.30 p.m.  
Structures Sonores Laszky-Baschet by Jacques and Yvonne Laszky. Musical demonstration on pieces in their exhibition. (Goldman-Schwartz Gallery, 101)

**FILM FOR CHILDREN AND YOUTH**  
Thurs., 16.1.79 at 8.30 p.m.  
"ISLAND OF THE BLUE DOLPHIN," (U.S.A.)

**CONCERT**  
Sat., 20.1.79 at 8.30 p.m.  
Ariel Ensemble, Michel Boyver — violin, Richard Wolf — violin, Nancy Usher — viola, Nina G. Flyer — cello, Gary Boyver — clarinet, David Doten — horn, Richard Hoendob — bassoon, Beethoven: Septet in E flat, op. 20. Brahms: Clarinet Quintet in A Minor

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FREE GUIDED TOURS IN HEBREW: Mon. 11 a.m./Tues. 5.30 p.m.

**CONCERT**  
Sat., 20.1.79 at 8.30 p.m.  
Ariel Ensemble, Michel Boyver — violin, Richard Wolf — violin, Nancy Usher — viola, Nina G. Flyer — cello, Gary Boyver — clarinet, David Doten — horn, Richard Hoendob — bassoon, Beethoven: Septet in E flat, op. 20. Brahms: Clarinet Quintet in A Minor

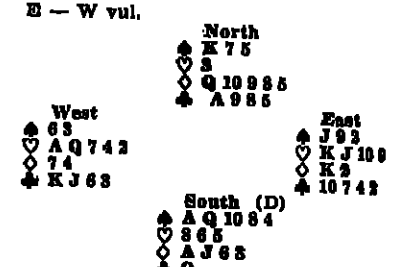
**VISITING HOURS:**  
Israel Museum: S.M.W.Th. 10-5.00/Tues. 4-10 p.m./Fri. and Sat. 10-2 p.m.  
Shrine of the Book & Billy Rose Garden: same as Museum except Tues. 10-10 p.m.  
Rockefeller Museum: Sun-Thurs. 10-5/Fri. and Sat. 10-3.00 p.m.  
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# Language of first up

## BRIDGE George Levinrew

No pair in a 12-table Jerusalem duplicate reached the slam in spades. Only six pairs reached game, although everyone made 12 tricks. Can you by the system you play reach the slam? The language of First Up makes the slam not too difficult to bid.



The opening bid by South was one diamond. First Up requires that you open your lowest ranking suit. South has 18 high card points plus two points for the singleton club. These 18 points divided by three indicate five tricks in the hand. The bid of one diamond merely announces a minimum of four tricks; he had one trick in reserve.

North has nine high card points, two for the singleton heart, and six for long diamonds. The eighth and ninth cards in the combined hands in diamonds are each valued at three points. The total of 17 points is equal to six tricks. To show this number of tricks the responder makes a jump bid, in this hand to three diamonds. In by-passing hearts and spades, this denotes a four card major, and in by-passing no trump indicates a singleton or void in the hand. The three diamond bid which is at the nine trick level also has a trick in reserve.

South could now use his own reserve by bidding five diamonds. But he bid three spades. While this might be a cue bid, it is more likely a suit with five or more cards. South is in turn, seeking more information, bids four clubs — clearly a cue bid. South cautiously bids four diamonds.

North, knowing that hearts are not a danger, is ready to bid five diamonds if necessary. He first shows a spade fit by bidding four spades. South surmises that North's singleton must be in hearts, otherwise why the exploratory bids? South therefore uses his own reserve now by bidding five spades. North's final count is in anticipation of winning five diamond tricks, five spade tricks, the club ace and the ruff of a heart. The total is 12, so he bids the slam, made via a successful diamond finesse.

BACK NOW to the early Twenties. The first of the famous Purim parties, held in 1921, at the Eden Cinema in Lillienblum. Masks obligatory (Tshelshin at first refused to wear his, then agreed to); checking for identification at the door anyway — by Yitzhak — for security reasons. Parties run in two series: at 7 *grush* a ticket for the poor, 48, for the rich. And around 3,500 tickets were sold each year.

At this time Agadati was also teaching dance at the Herzlia Gymnasial; holding private ballet classes; touring Europe and putting on the first avant garde opera, also at the Eden, with music by Schoenberg, to the distress of our reliably conservative audiences.



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## Mixed media

always seen to advantage.



Watercolour by David Levine.

David Levine is internationally renowned as the king of newspaper caricature. Much imitated, he has evolved an immediately recognisable style that is nevertheless derived from a close study of Daumier, Dore, Kepler, Doyle and Sir John Tenniel. But the first half of this beautifully produced volume contains superb colour reproductions of his comparatively unknown tonal work: exquisitely painted watercolour portraits and groups of figures from the beaches of his native Brooklyn. The portraits and some of the landscapes are superb, and the technique and draughtsmanship are not only in the great 19th century tradition of American painting, but worthy of Sargent himself. The famous pen-and-ink caricatures which follow seem almost mild by comparison and a number of the Israeli political personalities are perceived to be less than a striking likeness. The brief introduction is excellent; so is the quality of the reproductions and the layout.

Marie Laurencin, the inspiration of her lover, the poet Guillaume Apollinaire, was introduced to him by Picasso. She made her artistic debut in 1907, encouraged by an extraordinary circle of artists, poets and journalists, among them Braque and Salomon. Marie Laurencin made a name as an illustrator and ballet designer and painted frequently treacly sentimental portraits of young women. Her best work is to be found among her watercolours and graphics, but few are reproduced here. Laurencin was not a great artist, but her

**THE ARTS OF DAVID LEVINE** by Thomas S. Buechner. Alfred A. Knopf, New York, 206 pp. \$26.

**MARIE LAURENCIN** by Charlotte Gers. Rizzoli, New York, 86 pp. Paper \$7.95.

**WITH HENRY MOORE** photographs by Gemma Levine. Sidgwick & Jackson, London. Pages unnumbered. £8.95.

**HEBREW MANUSCRIPT PAINTING** introduced by Joseph Gutmann. George Braziller, New York, 40 colour plates. 119 pp. Cloth \$22.95, Paper \$10.95.

**HUNDERTWASSER** by Pierre Restany. Ballantine Books, New York, 128 pp. \$10.

**L'OPERA COMPLETA di KLIMT** di Johannes Dohal. Sergio Coradeschi. Milano. Classics dell'arte Rizzoli, 112 pp. IL87.50.

**Meir Ronnen**

performance was often much better than this chocolate-box selection indicates.

With Henry Moore is an attempt to describe the artist at work on sketches, prints, sculpture, chiefly at his studio-home at Much Hadham. The notes accompanying the photographs are Moore's own comments. The photographs are poorly printed and many seem merely posed. Some of the very poor colour shots have been taken with a head-on flash. The layout is weak and the bold-face type repellent. A poor production.

Hebrew Manuscript Painting is the ninth in a series of large-format paperbacks dealing with manuscript painting and illuminations from many different sources; at least an equal number are to follow. This volume leads off with an excellent little monograph on distinctly Jewish illuminations from East and West, evidence that there were many such works that defied the tradition of not encouraging images in decoration; and the notes to the plates are also informative. However, layout and typography are dull and the generally well-printed colour plates are not

**MISS WINN**, the owner of "Murder Ink," New York's specialised whodunit bookstore, realised some time ago that the fun of the mystery had been neglected, "no one had tried to integrate a fan's fantasies with his love of the books and his desire to know where they depart from real life."

So she rounded up an ill-assorted collection of articles by stool-pigeons, private-eyes, mouthpieces, ex-cops and retired hangmen; the result is a closely-textured anthology written by experts, aficionados and the foremost crime and mystery writers on both sides of the Atlantic. For good measure she has thrown in a Miss Marple Look-Alike Contest, attached a sealed envelope containing the solutions to ten of the most famous mystery stories ever published, set the book in Baskerville type and made sure that the colour of the endpapers matches that of arterial blood.

The non-fiction articles include Laurence Henderson's hair-raising account of a visit to Scotland Yard's Black Museum, while William DeAndrea lingers lovingly at the New York City Morgue (where 8,500 autopsies are performed annually). DeAndrea's article is embellished with some interesting observations on *algor mortis*, *rigor mortis*, *huor mortis* and putrefaction which are guaranteed to give you a queasy feeling, particularly in the presence of some types of cheese, for the rest of your life.

A SPECIAL GIFT section tells you where to buy a fingerprint outfit, a used trenchcoat or a barrister's wig. An illustrated double-spread advertises the Gothic Nightgown. This is intended for heroines bent on escaping from gloomy castles.

## Plotpourri

**MURDER INK: The Mystery Reader's Companion** perpetrated by Dilya Winn. New York, Workman Publishing, 544 pp. \$7.95.

**Alex Berlyne**

Made of 99% polyester and 1% cobwebs to ward off those damp crypt chills, it is also Scotchgard-treated to repel midnight thunderstorms and sprayed with silicone to escape those nasty forest twigs. The overalls collar easily converts into a bat-proof shield and a drawing enables our heroine to run more easily down those haunted corridors.

Available in virgin-white, governess-grey or innocent-ward pink, the Gothic Nightgown is available on easy terms: "Order now and pay later, after you've married the heir."

**THE FICTION** department includes a story by Abraham Lincoln. *The Trailor Murder Mystery*, which was originally published in the Quincy, Illinois *Whig* of April 18, 1848, and which was based on a case in which Old Abe appeared for the defence.

Ted Allbeury, the thriller writer, reveals some of his helpful about the craft of detective story fiction (and good writing in general). Don't poison your mind with sociology and stale ideas, he advises aspiring novelists, that's the way to lose the power to appreciate the staples of literature: "invention, surprise and suspense, plot and peripeteia, terse dialogue and good prose generally."

privates in the Corps. Colin Watson, the author of the *Flaxborough Chronicle*, reveals that he took up detective-story writing after getting the boot from a London newspaper where he had been working as a sub. Some wretched reporter who'd been sent to cover a wedding had written "all the bridesmaids wore Dutch caps" and our Colin let it through.

Donald Westlake, who writes under several pseudonyms, discusses the craft by lashing out in all directions. One competitor who gets clobbered in the process is Ross MacDonal. A former editor of *The New York Times Book Review* is quoted by Westlake as admitting that MacDonal's reputation resulted from an experiment to see if the *Times* book pages could really boost an author onto the bestseller list. Mr. Westlake's opinion of Mr. MacDonal in general? "He must have terrific carbon paper."

Wheeling out his heavy artillery he then tackles Raymond Chandler: "He was interested in literature. That's the worst thing that can happen to a writer."

Jacques Barzun ignores the sour grapes and is much more helpful about the craft of detective story fiction (and good writing in general). Don't poison your mind with sociology and stale ideas, he advises aspiring novelists, that's the way to lose the power to appreciate the staples of literature: "invention, surprise and suspense, plot and peripeteia, terse dialogue and good prose generally."

Edmund Crispin, who died

## Fable

Hundertwasser (real name Stowasser) the part-Jewish Austrian artist-humanist who has progressed from painting to environmental ecology, has his story told in full in this beautifully printed volume and his development as a painter is traced over the last two decades. If you happen to like Hundertwasser (I don't) the large glossy reproductions of his mixed-media works (they are more interesting in real life) seem made for framing. The biographical notes reveal little snippets like the fact that 87 of his maternal relatives were killed by the Nazis; and that he was briefly married twice, once to a Japanese. The monograph tells us something about his work and theories. A good buy.

Klimt is an unjustly snubbed artist, a link between art nouveau and modernism, between Van Gogh and Matisse, between expressionism and abstraction. He was a profound influence on Egon Schiele and was possibly the best projector of female sensuality that ever put pencil to paper. This *catalogue raisonné* does not however touch on the marvellously sensual and even erotic drawings but deals only with his paintings and murals. Rizzoli of New York has an English edition but this Italian one now on sale here at a reduced price is a wild bargain, as the colour reproductions are generally good. They also remind us that this worshipper of the female body was also an excellent landscape painter with a marvellous sense of abstract composition. □

Among the voluminous papers which Mark Twain left after his death in 1910 were three rough versions of a story which his literary executors hammered into shape and published in 1916 as *The Mysterious Stranger*. Attempting to produce a coherent narrative and obliged to protect Twain's family from embarrassment, the editors did a considerable amount of violence to Twain's prose. They sliced away more than 10,000 words — mostly polemical — and ascribed the nasty characteristics of a certain priest in one version to an astrologer in another. The editors' motives were understandable, given the times, and their finished product was reasonably satisfactory, given the three unfinished manuscripts from which they worked. Still...

In the early 1960s, Twain's heirs finally agreed to publish some of the Twainiana in the University of California archives. All three versions of *The Mysterious Stranger* appeared in print, along with extensive notes by Prof. William Gibson. Other Twain scholars, notably John S. Tuckey, wrote exhaustive essays on the sources, composition, and meaning of the tale. By the end of the decade, one would think the subject was exhausted. All the texts had been laid bare, the professors had had their day with textual and critical examination. And after all, the story itself, while interesting, remained something of a sapphire in the rough. It had the narrative clumsiness typical of Twain's longer works, its blasphemies were no different from those expressed in *Letters from the Earth*, and its wit and sparkle were minimal because its author had worked at it sporadically over a decade but had never felt moved to finish it.

AND SO *The Mysterious Stranger*: a crusty, simple-minded fable about an angel in human form who visits an Austrian village in the Middle Ages. He performs a few minor miracles, wreaks a little havoc by making money appear and disappear, and takes the Huok Finnish sort of narrator on abrupt magical flights to India and China. With his angelic amorality, he shows up mankind's accursed Moral Sense and, at the final fade-out informs us that everything, including you and me and God, is a dream.

WELL AND GOOD: an interesting literary problem disposed of. But students, remain in your seats. Here comes the Hebrew University's Shalom J. Kahn with a book-length study, complete with appendices and charts. His results are mostly innocent, the usual pedantry of textual *pipipi*, with brief excursions into critical hypocrisies.

In sum, Kahn's book is a must for students who have to fulfil doctoral requirements on Twain. But it's of limited value to those who simply read Twain for pleasure. □ S.T.M.



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Musical Director: Samuel Lewis  
Season 1978/79  
Tuesday, January 16, 1979, at 8.30 p.m.  
Belt Hagdoolim - Avihail, Netanya

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Shlomo Cohen (conductor)  
Mark Drobinsky (cello)  
EVENING IN PARIS:  
La Belle Helene — Offenbach  
Pavane op. 5 — Faure  
Cello Concerto — Saint-Saens  
Symphony No. 1 in C — Bizet

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Transport to Avihail at 7.45 p.m. from Tikar Ha'atzmaut, Netanya.



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culture. Large advertising section for business and personal  
needs.  
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PAGE SIXTEEN

# Naughty bits

THE FIFTY-AND-OVER group of  
critically acceptable writers seems  
as preoccupied with the male sexual  
organ as the bestseller boys.  
*Abba, Abba*, in which Anthony  
Burgess ostensibly evokes Keats  
but actually defiles the  
*dumpeantia*, *The Pardoner's  
Tale*, John Wain's paean to the  
penis, and now *Jake's Thing*, the  
most concentratedly devoted of  
them all, serve notice on the  
straight porn purveyors that the  
more literate members of the  
fraternity are on the prowl. *Jake's  
Thing* might even make it to the  
movies, in a private showing by  
Masters and Johnson.

Whose *chef d'oeuvre* it  
resembles. *Jake Richardson*, a  
senior lecturer at Oxford, all at  
once finds himself turned off. Not  
ambivalent, not impotent, cer-  
tainly not engrossed in other  
matters: simply unable to take an  
interest in women. A fairly well-  
established womanizer in his day  
— which is only just past — he is  
prepared to accept, at 59, dimini-  
tion of powers but not absolute  
loss of arousal. He is almost in the  
position of the two old men  
wandering through the corridors  
of a young ladies' seminary, one  
of whom says, "Do you remember  
when all we did was look for  
girls?" And the other one says,  
"Yes, but I don't remember  
why."

**JAKE'S THING** by Kingley,  
Amls. London, Hutchinson. 285 pp.  
£4.95.  
Evelyn Strouse

*Jake* remembers why, and even  
how, and how nice; why not?  
Therefore, so he goes to a doctor  
who is in the business of reviving  
elderly libidos and who puts him  
through a course of swing and pull  
with his male member that would  
freeze the scrotum of a polar bear.  
He also presses upon *Jake* an elec-  
tronic device to — you guessed it  
— measure the nocturnal and  
matutinal heat waves of *Jake's*  
*thing*, an instrument guaranteed  
to render it calorically kaput.

*Jake's* wife, his third, and fat, is  
enlisted in the experiment, first  
for purposes of touch, turn and  
turnabout, and then for more  
serious intercourse. Since *Jake*  
has had no relations of any kind  
with her or any other female for  
more than a year, and since she's  
feeling pretty undesirable anyway  
(because of the excess weight, a  
result, one assumes, of feeling un-  
desirable), the sessions are  
characterized by a chilling  
politeness on both sides.

These private goes with each  
other develop into group sex-ins.  
"Yes, but I don't remember  
why."

participate. His wife perseveres, but  
then she hasn't been made, as  
*Jake* has, to sit stark naked before  
the assemblage and answer  
questions about guilt and shame.  
*Jake* dislikes and distrusts the  
doctor in charge of these orgies, a  
near-dwarf named Rosenberg,  
who speaks with a brogue. But he  
is persuaded to continue private  
treatment on the chance that  
medical magic will cause him to  
rise again. In the event, no such  
thing happens, but a great deal  
else does, including successful  
colitis, when blind drunk, with an  
old flame.

Since this has not been accom-  
panied by a rush of desire,  
however, it doesn't count. What  
does count, on the other hand, is  
*Jake's* eventual repudiation of  
Rosenberg and all his works, even  
though the other members of the  
inner circle — *Jake's* wife among  
them — fall to be impressed by  
this exposure of quackery. They,  
as a matter of fact, continue to  
cling to their guru in the not always  
vain belief, born of need, that he  
will guide them to salvation.

Whether or not *Jake's* cause is  
lost, though, his creator is given  
the chance to display a vast  
amount of verbal and cultural vir-  
tuousity. Despite his long and —  
to me anyway — gratuitous excu-  
sations into the *lures* and *peaves* of  
Oxford, Amls has never been fun-  
nier or more caustic. More to the  
point, he makes a healthy  
mockery of the psychological junk  
and impenetrable jargon that sal-  
ly the spirit of *Aesculapius*. □

"Stristram darling, you  
must let Jason have a turn  
at being Israeli..."



The above cartoon by Marc  
(Mark Bower) is from *The  
Times We Live In*, cartoons  
drawn for *The Times* of Lon-  
don and published by  
*Jonathan Cape* at £2.50. *Bower*  
is one of Britain's two  
upper-class cartoonists and,  
like Osbert Lancaster, he  
draws largely for upper-  
class Britons; most of the  
cartoons in this book would  
be unintelligible to most  
Israelis, certainly the ones  
who don't read the *British  
press*. But one cartoon,  
showing a graffiti over a  
toilet reading "Norman  
hates Jeremy. Ring FLE  
6000" was turned down by  
*The Times* nearly two years  
ago. □ M.R.

# A dozen hits

**WILLIAM TREVOR** continues to  
labour valiantly in the vineyards  
of the short story in an age when  
people have largely lost their  
taste for quick draughts of fiction.  
No sense regretting this: short  
stories will probably regain their  
popularity only when a master  
comes along to produce a great  
vintage.

Trevor is not a master-writer,  
but he strives honourably to  
produce a quality tale. He has the  
Irishman's keen sense of  
narrative without the Irishman's  
gush of blarney. His stories are  
told coolly and economically.  
Imagination is never allowed to  
trample truth. He breaks no new  
ground in the small garden he has  
chosen to tend, but he almost  
always reveals something honest  
about the human heart.

A typical Trevor tale is  
"Fights of Fancy," which sits at  
the centre of this new collection  
of 13 stories. In it we're shown how  
small, undramatic moments can  
take on significance and inform  
the entire life of a lonely person.  
Such an accomplishment was  
even more effective when the  
story appeared a few months ago

**LOVERS OF THEIR TIME** by  
William Trevor. London, The  
Bodley Head. 279 pp. £4.95.  
Matthew Nesvisky

In *Encounter*, and contrasted  
with that magazine's typically  
weighty essays of social and  
political analysis.

Future historians seeking in-  
sights into our era might do well  
to look at the title story of this  
collection. "Looking back on it,"  
the story begins, "it seemed to  
have to do with that particular  
decade in London. Could it have  
happened, he wondered at any  
other time except the 1960s?"  
Could it indeed? A 40-year-old,  
miserably married clerk falls  
into an absurd and doomed affair  
with a shopgirl. And as the  
Beatles fade off into the 1970s, our  
hero slides back into the only kind  
of existence for which life has  
programmed him.

**TREVOR HAS LONG** been  
fascinated by the rich materials  
of childhood and old age. In  
"Broken Homes," he explores  
both to bring modern Britain into

a nasty light, and some wayward  
youths are seduced by some bright  
social scientist to redecorate an  
old widow's kitchen. Woe to Al-  
bion.

The three stories which are  
collectively called "Matilda's  
England" focus on a country  
house which in time-honoured  
literary tradition becomes a  
metaphor for England itself.  
Those who care about England —  
and lately they seem to number  
fewer than those who care about  
the short story form — will be  
moved by the narrator's almost  
neurotic compulsion to preserve  
and persevere in the face of war  
and the flickle shifts of capital  
from class to class.

When Trevor ranges from the  
familiar to the fanciful he often  
falls to engage, but "The Raising  
of Elvira Tremlett" is one of the  
most convincing and charming  
ghost stories we've read in a long  
time.

"Death in Jerusalem," the only  
tale set outside the British Isles,  
is a sad story of a tipping Irish  
priest and his brother on a  
pilgrimage to the Holy Land. The  
scrambled eggs at the Jerusalem  
Plaza, Trevor tells us, "looked  
like yellow ice-cream." A libel on  
the Plaza — all hotel eggs here  
look like Whitman's gone soft in  
the sun. □

# Cardboard kits

A **FUTURE SOCIETY** both utopian  
and totalitarian... conformity  
enforced by genetic engineering  
and indoctrination... one's con-  
science patrolled by black-  
jacketed Reason Police...

Smacks of *déjà-voodoo*? You  
bet. It's a classic sci-fi pattern and  
it's been done hundreds of times  
before. The only surprise is that  
Brian Aldiss deigns to do it again.  
The result is a nugatory  
novellette with a lot of tedious talk  
and a few splinters of very wooden

**ENEMIES OF THE SYSTEM** by  
Brian Aldiss. London, Jonathan  
Cape. 119 pp. £3.50

action. One can conclude only that  
Aldiss was peeped after making  
his recent *Malacia Tapestry* such  
a brilliantly-realized fabrication.  
*Enemies of the System* shows lit-  
tle more imagination than its title,  
and we are disgusted neither by its  
sophomoric generalizing nor by  
its cardboard space-ships. □ M.N.

There are of course a few  
worthwhile details. The tourists  
on the planet Lysenka II, for ex-  
ample, are ride piggyback on  
charming two-legged, zebra-  
striped mounts.

**BUT NONE** of this relieves the ho-  
mogeneity of such a creaky tale of  
rational man struggling with his  
irrational offshoot-ancestor. The  
questions Aldiss raises are as old  
as Aristotle; the answers he  
suggests are no fresher than the  
air in that space capsule which,  
not long ago, enclosed those three  
sweaty Russians for 100  
days. □ M.N.

American talk-show star reveals  
her secrets for all. Chapter titles  
include "Fondling Your Feet,"  
"Pampering Your Body  
Cavities," and "The Truth about  
Public Hair." One of the great  
comic masterpieces of the  
English language.

**Beyond the Limits of the Law** by  
Tom Boyden (Pelican £1.25).  
Before his tragic death in a car ac-  
cident last Easter, Tom Boyden  
had already established his  
reputation as a leading analyst of  
underground war and army and  
police responses to it. This  
thoughtful book analyses the role  
of the police in combating  
political subversion and the  
dangers to freedom inherent in  
such a role. Excellent analyses of  
such police roles in modern  
France, Communist China, the  
Irish revolution, and late  
nineteenth century America. Re-  
quired reading.

**The Lincoln Conspiracy** by  
David Balsiger and Charles E.  
Sellers, Jr. (Schick Sunn Classic  
£2.25). America's best-loved  
president was murdered by a con-  
spiracy led his own Secretary of  
War, Edwin Stanton, and leading  
Radical Republicans backed by  
New York money-men and cotton-  
speculators including the  
notorious Jay Fiske and the Cooke  
brothers. All opposed Lincoln's  
magnanimous policy towards the  
defeated South which they wished  
to pillage under military occupa-  
tion. John Wilkes Booth, their  
Confederate dupe, was allowed to  
escape and ultimately die in his  
bed as he knew too much to be  
caught, and it was a Booth look-  
alike who was conveniently shot  
down at Garrett's Farm. The  
National Detective Police —  
prototypo of the U.S. Secret Ser-  
vice and apparently a sort of Civil  
War CIA — directed the cover-up.

**The 12th Planet** by Zecharia  
Sitchin (£2.50). Human civiliza-  
tion was brought to ancient  
Sumeria by the Neffilim, a  
superior race from Marduk, the  
Twelfth Planet. Despite the usual  
extravagant claims and  
ludicrous chronologies, this is a  
very well-researched though  
weakly-argued reinterpretation of  
the origins of mankind. His per-  
sonal translations of the Bible and  
ancient texts should be taken with  
a pinch of salt, but often present  
familiar pictures in a provocative-  
ly original light. Recommended.

**Luifer's Hammer** by Larry  
Niven and Jerry Pournelle  
about disembodied Neptunian ex-  
plorer from 100,000 years in future  
who views inter-war London  
through the eyes of a host-body  
and earthquakes thousands of  
times too powerful to measure on  
the human condition, but reads  
stodgily and the "shrewd satire"  
*The Guardian* discerned back in  
1932 has rusted away with time.

**Waters of Deceit** by Warren  
Adler (Berkley Medallion, \$1.75).  
The handsome, charismatic young  
Senator and frontrunner for the  
Presidency faces ruin when he  
crashes his car and accidentally re-  
commends too highly. The  
drowns his girl-friend, Teddy  
Kennedy grind your teeth!  
The World novels.

**Beasts of Gor** by John Norman  
*The Star-Spangled Contract* by  
Jim Garrison (Warner \$1.95). While we rot  
More Kennedy myth. Another  
CIA-Presidential Assassination  
plot; this time by the former New  
Orleans District Attorney and  
curly, eight-foot tall carnivorous  
claimed Mafia associate whose  
apes with advanced technology, in  
1967 assassination investigation  
investigators came to suspect a  
CIA misinformation plot to dis-  
credit all such efforts. But he has  
certainly written a gripping and  
provoking novel.

**How You Can Look Rich** and  
Achieve Sexual Ecstasy by Rona  
Barrett (Baniam \$2.50). Ghastly  
recommended. □ Martin Staff

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THE JERUSALEM POST MAGAZINE

FRIDAY, JANUARY 12, 1979

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PAGE SEVENTEEN

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## Time's eye

**THE HOLY LAND IN OLD ENGRAVINGS AND ILLUSTRATIONS** edited by Ely Schiller, Jerusalem, Ariel Publishing House. 310 pp. IL225.

NO SELF-RESPECTING tourist to Israel today would be caught without a camera. How else would the folks back home know he had been to the Western Wall or Mt. Sinal? It is absolutely essential that he and his wife and kids appear against a background of these sites in his coloured home movies and black-and-white prints.

What did travellers to the Holy Land do before photography? This attractive coffee-table book, an enlarged and improved sequel to Ariel's first album of 19th century artists, gives the answer.

Not all travellers were gifted with the artistic talent of the renowned Roberts or Bartlett. If they were as wealthy or famous as the archaeologist, Charles Wilson, they hired anonymous artists to accompany them. Some pictures were even produced from hearsay back home by painters who never left their native land. Certain illustrations included in this book display this dependence on imagination and other people's experience, rather than personal perception.

For today's reader the scenes shown are of primary interest. Damascus Gate looks very different and St. Ann's Church is practically unrecognizable. On the other hand, the views of the Temple Mount, a must for every illustrator, haven't changed and the ruins of Baram appear exactly as they are today.

Petra attracted the more daring traveller-artists, such as the French explorer, L. De Laborde, who managed to reach many other difficult and remote sites. One wonders what brought an English adventurer like Tipping to Nahalal, Beit Shean, and Kfar Hittin in the 1840s. He was also the first 19th century visitor to brave Masada and enter the underground el-Aksa Mosque at the risk of his life.

THE BIGGEST spread is saved for Charles Wilson's illustrations and deservedly so. In addition to some superb scenes of Jaffa, the Jewish Quarter in Safad, and two haunting views of the Mar Saba Monastery in the Judean Hills, the artists drew scenes of life in their times which are especially revealing — a mother-of-pearl workshop in Bethlehem, a threshing floor scene which could come straight from the Book of Ruth, a scholar seated peacefully outside of Gaza, and "The Halt for the Night in a Khan" in which one can almost feel the fleas.

The English clergyman, S. Manning, captured high drama. One scene, "Rob Roy (the explorer) Captured by the Beduins in the Hula," could have been a Wild West shot.

Pictures of the Jewish Quarter are especially engaging. A. Forbin, the French director of the National Museum, presents the area in a dreamlike, surrealistic manner. The American missionary, W. Thomson, gives a more realistic picture, but then his illustrations were already adapted from photographs.

Ely Schiller is to be commended for digging up practically unknown or long-forgotten 19th century artists.

Leah Abramowitz

ISRAELI society has always included within itself three major plural divisions: European versus non-European Jews, religious versus non-religious Jews, and Jewish versus non-Jewish Israelis. These divisions, or cleavages, are cultural, religious and "national" as well as social; they also tend to develop certain minor conflicts within conflicts, and they will probably be with us for some time. One of the many virtues of Dr. Smoocha's book is that it embraces all these three divisions — something which no sociological study has done before on such a comprehensive and detailed scale.

It is not only the scope of this study but also its author's approach that is so impressive and in a way novel. Not content with tackling Israeli social divisions and problems one by one and leaving the reader to draw his own conclusions, Smoocha chooses to dwell on the implications of what he is analysing as well as to locate the often fine points at which the various conflicts converge. In fact, he detects five rather than three such divisions. In addition to the three "pluralities" listed above, he cites two others — Palestinian Arabs in the administered territories versus Israeli Jews, and what he terms "Druse versus Christian versus Muslim Arabs." However, because of the lack of data on Palestinian-Jewish relations and Druse-Christian-Muslim relations, he confines himself to divisions, giving precedence to Oriental-Ashkenazi relations.

Smoocha's general thesis is that Israel possesses what he terms a "pluralistic-inequality structure" in which a four-tier status hierarchy prevails. In this hierarchy, "the disfranchised Palestinian Arabs are at the bottom rank, the subordinate Arab minority occupies the next lower layer, the disadvantaged Oriental majority takes an intermediate

## Perilous cleavage



ISRAEL: Pluralism and Conflict by Sammy Smoocha. London, Routledge & Kegan Paul, International Library of Sociology. 462 pp., £12.50.

### Nissim Rejwan

position, and at the top the superior Ashkenazi minority outdistances all the non-European groups."

This structure is, moreover, firmly institutionalized: "All non-dominant groups, with the exception of Oriental Jews, are non-assimilating minorities whose right to separate identity is publicly recognised, and institutional arrangements prevail

to guarantee their separate existence." Thus although intergroup inequalities are not formally institutionalized, "they are perpetuated in practice from one generation to another."

YET DESPITE all these inequalities Israel has presented a stable order. Smoocha gives a few of the factors that have contributed to this "relative quiet." These include the Arab-Israeli conflict, which overshadows all internal divisions; the highly subsidized economy, which guarantees full employment, a minimum standard of living and short-range upward mobility for all; and political democracy, which accords universal civil rights to all Israelis and respects the right of non-assimilating

groups to a separate identity. Disruptions are also averted by the common cultural factors of language, religion, nationality and the Zionist ideology shared by the Jewish majority. Where the Arab minority is concerned, the author gives as a factor of stability "the technological superiority of the Jewish sector as a European transplant vis-a-vis the underdeveloped Arab sector."

The material is so rich, and the issues so complicated, that the general reader is liable to feel somewhat overwhelmed. This, however, is not a dry sociological study and the author — a Baghdad-born senior sociology lecturer at Haifa University — is no mere onlooker. He has a lot of his own to contribute, and he does this sparingly and with discretion.

Smoocha's hope is that the book will help to create a more balanced and realistic picture of Israeli society than the one prevalent today. His own feeling is that not enough attention has been given either to the cultural diversity of Israeli society or to the socio-economic inequalities that beset it.

"The founders of Israel," he concludes, "have sought to make the state as homogeneous and egalitarian as possible. They have dreamed of a society composed of Jews, Jewish in its institutions, where ascriptive distinctions of ethnicity, religious observance and gender make no difference, and democratic freedoms apply to all citizens. This unpluralistic vision has for a long time sustained the ostrich-like denial of the pluralistic reality. The time is overdue for Israel to come to grips with its structural pluralism, intergroup inequality and conflict and to do justice to its disadvantaged groups."

Not what I would call the general run of pseudo-academic detachment to which we have been subjected by most of our court sociologists. □

## Shattered illusions

IRAN: The Illusion of Power by Robert Graham. London, Croom Helm. 228 pp., £7.95.

### N.B. Argaman

It, the international community's view of Iran and the Shah's view of his own role and that of Iran "interacted and lionized each other. The interaction was a dizzy and wholly unrealistic environment in which vision and reality merged into one."

It became an article of faith that within 20 years Iran would become a Great Power — the fifth Great Power. "The Shah began to propagate in earnest the idea of Iran being at the threshold of the Great Civilization — a national state of national well-being with industrialization achieved and a full regeneration of Iran's ancient heritage."

In concrete terms, however, the great boom was to last rather less than three years, and by October 1976 even the Shah spoke of the interlude as "a short period which is over and gone," promising not to repeat "the mistakes of the past."

From there on the Shah's optimism knew no bounds. "Oil is a noble product which must be put to noble uses," he told a press conference. What was even more ironic was that, as Graham writes

enough bricks, enough port capacity, enough roads, and enough powers of absorption."

APART FROM doaling in detail with the boom cycle, how it was managed and mismanaged, and how it finally ended in disillusionment, the author gives a highly instructive analysis of the system of government in Iran, the intricate machinery of control through money, the uses and abuses of power, and the influence of the military.

Graham's book was written before the recent period of unrest and was published in the midst of the disturbances. However there is almost no clue to the turn events have taken, although religion is stressed as being still the biggest single binding cultural influence in the country and "the most common point of reference for all classes of Iranians." The government, to be sure, is always on the watch: "While religion is encouraged, the authorities systematically suppress the influence of attitudes engendered by Islam when they conflict with modernization."

Here again grand plans and visions come into conflict with drab reality. While on paper the civil status of Iranian women is among the most advanced of any developing nation, for instance, in practice it remains among the most backward. The author cites

the story of the physiotherapy lecturer who discovered that women students refused to learn massage techniques until the *mulla* approved.

But, even when traditional values are effectively assaulted, little of cultural worth is usually substituted. While the declared aim is that Iran import from abroad (meaning Western Europe and America) whatever is "culturally valid," ideas and habits that are considered politically embarrassing or inconvenient are immediately condemned as foreign to the Iranian tradition and culture.

In a book on Iran's politics and economics it is perhaps inevitable that reference should be made to the more complex question of "Iranian national character" and the "Iranian psyche." I am not at all sure about the validity of such generalizations, but one has to admit that Graham makes a good deal of sense when he speaks of the Iranians' "tremendous sense of insecurity," one of whose chief symptoms he finds to be mistrust — both of people and events.

In this connection he cites a story attributed to the famous *Mulla Nasrudin*. "Take up this sack and carry it to my house," said Nasrudin to a porter in the marketplace. "May I be your sacrifice, Effendi," said the porter. "Where is your house?" The *Mulla* looked at the porter aghast. "You are a disreputable ruffian," he glowered, "and probably a burglar. Do you think I could ever tell you where my house is?" □

## December Hebrew best-seller listings

This list of Hebrew best-selling books is reproduced with permission from the monthly programme "Rov Mecher" ("Best-Seller") produced and edited by Daniel Cohen Saguy and broadcast on Saturdays at 4.00 p.m. on Canal Zahal. The lists are compiled from data collected from 18 bookshops in Jerusalem, Tel Aviv and Haifa. This month there are two listings: the first shows the best-selling books during December, the second is a cumulative listing of the best-sellers of the previous six months.

### December Best-Sellers

- FICTION**
- The books of Isaac Bashevis-Singer (Sifriat Poalim, Am Oved, Dvir)
  - Michtav Le'Yeled Shelo Notad* (Letter to an Unborn Child) by Oriana Fallaci, translated by Shulamit Aharon (Massada Press)
  - In Ezer* (Weeds and Sand) by David Shizit (Sifriat Poalim)
  - Asahel* by Aharon Megged (Am Oved)
  - Rokhlev Le'Neumas* (Requiem for the Faithful) by Benjamin Tamuz (Zmora, Bitan, Modan)
  - Yam Ha'Mavot* (Dead Sea) by George Amado, translated by Menashe Levin (Sifriat Poalim)
  - Gulgulim* (Wheels) by Arthur Hailey, translated by Eliezer Carmi (Zmora, Bitan, Modan)

- NON-FICTION**
- Dado* by Hanoah Bartov (Sifriat Ma'ariv)
  - Lichtot Im Ha'Tanach* (Living with the Bible) by Moshe Dayan (Edanim)
  - Emet Be'Tsel Ha'Milchama* (Truth in the Shadow of War) by Ya'akov Chasidai (Zmora, Bitan, Modan)
  - Chayal* (My Life) by Golda Meir (Sifriat Ma'ariv)
  - Havitot Shel Sir'us* (The Myth of Sisyphus) by Albert Camus (Am Oved)
  - Chavutiz Matok* (Sweet and Sour) by Ruth Katz (Tamar)
  - Michtavey Yoni* (Letters of Yoni) by Yonatan Netanyahu (Sifriat Ma'ariv)

The following were the 12 best-selling books between July-December, 1978:

- FICTION**
- The books of Isaac Bashevis-Singer (Sifriat Poalim, Am Oved, Dvir)
  - The books of Carlo Cantaneda (Zmora, Bitan, Modan)
  - Maachbarot Ha'Zahav* (The Golden Notebooks) by Dorothy Lanning, translated by A. Arloch (Am Oved)

- POETRY**
- Poems by Natan Yonatan (Sifriat Poalim)
  - Shirim 76-77* (Poems 1976-77) by Tirtza Atar (Haki'butz Hama'achad)
  - Ha'Navi* (The Prophet) by Kahil Gibrán, translated by Noa Zalod (Tammuz)

- NON-FICTION**
- Aitalena* by Shlomo Nakdimon (Edanim)
  - Emet Be'Tsel Ha'Milchama* (Truth in the Shadow of War) by Ya'akov Chasidai (Zmora, Bitan, Modan)
  - Michtavey Yoni* (Letters of Yoni) by Yonatan Netanyahu (Sifriat Ma'ariv)

- CHILDREN'S BOOKS**
- Ve'Hayeled Ha'Tek Ha'Ami* (And that Kid is Me) by Yehuda Atlas (Keter)
  - Hakeves Ha'Shehu-Asar* (The Sixteenth Sheep) by Yonatan Gefen (Nashli)
  - Ha'Nehtika She'Halcha Le'Dvora* (The Kiss that Got Lost) by Dvora Omer (Yosef Sreberu)

Asher Wolff

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Shmuel Tepler: painting (Leivik House Gallery, Tel Aviv).

## LOOSENING UP

Gil Goldfine

SHMUEL TEPLER'S sensitively composed and delicately coloured oil paintings have steadily won my admiration over the years.

This time around, Tepler's familiar still lifes and interiors scenes seem to be "melting" in the winds of change. His traditional penchant for flat, snugly fitted, interlocking shapes of coordinated muted grey tones are loosening up around their edges, like an ice pack breaking up to flow with the spring thaw. But the cracks in Tepler's canvases are not negative flaws. They are merely signs that a mature artist is feeling and hearing the sounds of a different drummer. The visual associations one assumes exist between Morandi and Tepler (because of their singular appreciation of reductive subject matter and the elegant ordering of pictorial space) are now tilting towards a Matissean-French attitude. Not only does Tepler now render his subjects in a more spirited fashion, but pigment is applied with a looser hand, often laid on in thin translucent layers. As a top-painter, Tepler has juiced up his aromatic earthy palette with lusty splashes of carmine, marigold orange and azure blues. A lovely show. (Leivik House Gallery, 30 Dov Hoz, Tel Aviv).



Noomi Smilansky: intaglio print (Julie M. Gallery, Tel Aviv).

Intaglio processes on one sheet (dry plate, etching, aquatint and engraving). Smilansky has stepped into the field of concrete art by examining the physical properties of her materials and using her knowledge to create different, if not always exciting, forms.

VETERAN Israeli artist ZVI SHOR is a much better painter than this current exhibit marking his 84th birthday makes him out to be. The 49-odd watercolours, drawings, lithographs and oils have been culled from the Gallery's holdings, the majority limited to the late 1930s and early '40s. Other than the narrow chronological range, there are few outstanding pictures and no serious contribution has been made to an understanding, or appreciation, of Shor's talents as a landscape painter.

Shor's identity has been a direct *alla prima* style with pronounced cross hatch and slashing brush stroke. Like El Greco and Monet he tends to follow the natural contours of objects while counter-attacking with opposing strokes in the composition's negative areas. Sharply defined edges are a rarity in Shor's paintings. Whole volumes are chromatically described without resorting to linear clarification. This characteristic is very noticeable in *41*. Here, Shor has captured the breezy autumn grove bursting with dark green, tangerine and mustard coloured foliage complimented by a light ochre-umber sky, abstractly reflected in the gravel of a turning cart. (Ugarit Gallery, 26 Gordon, Tel Aviv).

Titled "Mediterranean Leaves" (double-entendre likely intended), heavy rag sheets toned in hues of green, brown, ochre, silver and ivory are draped across a hanger bar and enclosed within a clear plexiglass case. The rolled paper is exposed on both sides and the whole is elevated to the nature of a sculptural exercise. The work's complexity and geometric orientation is conceptual as well as pictorial and also evokes the look of ancient scrolls.

Compared to the remaining "ordinary" etchings in the show, "Mediterranean Leaves" is far superior. Smilansky has used paper as an object, not only as a field for spatial illusions; and, albeit in a limited way, has forged material and art into a single unit. (Julie M. Gallery, 7 Gilson, Tel Aviv).

DEEP gulleys meet blunt encroachments at the edge of a winding mountain road, overlooking a landscape dotted with village shadows and thick forests. MICHAEL KOVNER's black and white graphic drawings are packed with the romantic sweep and grandeur we see in works by Biederstadt and Turner. The difference lies in Kovner's modestist play of perspective and space. Illusionist and naturalist views intermingled as horizon lines are elevated into aerial shots. This mixture of topography and nature works well even when Kovner draws a grid as if he were plotting map coordinates. An interesting show, the artist's first in Tel Aviv. (Bineth Gallery, Frug St., Tel Aviv). □

NEOMI SMILANSKY is a printmaker whose track record has been erratic. This time out, however, Smilansky has advanced ahead of the pack with a series of interesting and unique prints. She has expanded upon the established norms of printing that we associate with flat-bed graphic presentation. In addition to printing in a variety of in-

# Secrets of Chiaroscuro

Meir Ronnen

THANKS TO the generosity of an anonymous collector, Israelis are now getting their first real look at an early "art reproduction" technique which appeared at the beginning of the 16th century and declined some 200 years later. "Chiaroscuro - The Beginning of Colour Woodcut" is a loan show at the Israel Museum's Cohen Gallery that comprises some 60 such prints from the German, Italian - and later Dutch, French and English - schools. While the chiaroscuro print method was devised in Germany (the earliest example is ascribed to Lucas Cranach, though not included here) it flourished in Italy as a means of reproducing Renaissance drawings. The original drawings were made on tinted paper, often in pen, ink and wash, used to suggest light and shade. The chiaroscuro print attempted an approximation of these effects.



Ugo da Carpi: "Sybil", after Raphael; and, at right, "Diogenes," after Parmigianino (Israel Museum).

THE TERM *chiaroscuro* (clair-obscur in French) simply means light-dark, or light and shade; it is generally associated with Caravaggio and Rembrandt, the great tonal painters who used it as a device to express modelling and volume. But chiaroscuro prints (woodcuts, etchings and even linocuts) are works in which a number of colours are printed from a number of blocks in order to obtain gradations of tone, or where a "key" line block containing most of the drawing is printed over a background tone made from a block into which the highlights have been cut, thus making use of the white of the paper. The tone blocks were cut in wood, while the line blocks were made from either wood or etched plates. Some prints employed four blocks, others only two. But the combined result offered a suggestion of both three-dimensional volume and painterly *sepio* washes.

misnomer where these prints are concerned. The actual colours (a small range of greens, greys, ochres, browns) were almost irrelevant. What was important was the tonal effect. I would call them "tone prints." Nevertheless, these early experiments led to the idea of obtaining a third colour with overprinting and to the development of true colour printing hundreds of years later.

This gem of a show raises some intriguing questions, but the otherwise informed catalogue introduction (by Keeper Meira Perry-Lehmann) makes no attempt to consider them. Were those early print masters and their own right, or merely skilled technicians interpreting the work of others? My view tends to be a latter.

CONSIDER the case of the absent, unused hero of this show: the short-lived Francesco Parmigianino (1503-40) who gets only a passing mention in the catalogue note, though many of the prints in the show were made "after" him. One of the most elegant of the early Mannerists, Parmigianino, a neurotic but brilliant young painter from Parma, was, after Dürer, the first artist to use etching and engraving for the creation of original works and not just as a means of reproducing works in other mediums.

As luck would have it, Parmigianino, in the midst of war, fell in with the father of the chiaroscuro print in Italy, one Ugo da Carpi (1480-1552) an artist-printer who is well represented in this collection. But the best of his works here, were, in my humble

opinion, planned and conceived by Parmigianino himself and were not simply prints made "after" him, like other later prints in the collection. Parmigianino (a hell of a name to keep retyping) was probably the first artist to make a set of designs especially for chiaroscuro prints.

They lack the fluid authority of the prints produced under the master's supervision some 200 years before. Several of the prints in this collection are, strictly speaking, not chiaroscuro at all, being simply line blocks printed on flat coloured paper.

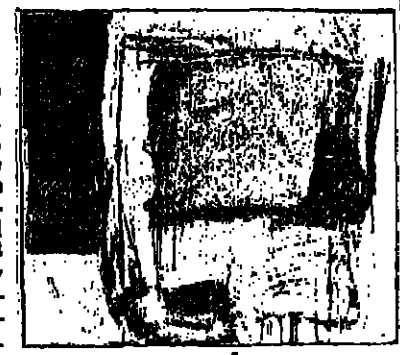
THAT da Carpi was not a great artist can be discerned from a comparison of four of his prints on show. The *piece de resistance* of the collection is da Carpi's "Diogenes" made "after Parmigianino" and much praised beyond the generations for the way it captured the character of Parmigianino's fluid drawing and brush strokes. But it is known that da Carpi cut this work with Parmigianino breathing down his neck. Looking at it, one is easily convinced that it was Parmigianino who made the actual

CURATOR Perry-Lehmann rightly sees the ultimate decline of the chiaroscuro print in the work of England's John Baptist Jackson (1701-1780) who studied the technique in France and Italy. While nearly all woodprints were based on drawings, Jackson tried to translate paintings, a task beyond both his own powers and the technical possibilities of the woodcut (though he is considered by some to be a master of the technique). Jackson's prints are a mere pastiche of Titian - and Parmigianino who made the actual tonal plan and working sketch, as he must have also done with the firmly composed little "St. Peter and St. John," also executed by da Carpi.

## New shows in Jerusalem

STEPHA REIS, a pillar of the Safad Artists Colony, shows pastels, watercolours and screen prints. The pastels are sometimes applied over washes and are mostly all abstracted landscapes (hints of animals and figures also appear), some of them in the manner of the 1950 School of Paris, though this artist was London-trained in the Fifties before coming here. But most of the works, though highly skilled and sweet and bitty, being made up of a myriad little elements; one feels like scissoring out the occasional broad passage. The screenprints are also varied in quality; the only good one is the very good 22, where a semblance of landscape has been reduced to a Barnett Newman minimalist configuration; the "right" proportions of the broad bands of colour result in a satisfying effect of high drama. (Nora Gallery, 9 Ben Maimon, J'lem). Till Jan. 28.

ARGOV surprises with a radical departure from his familiar hard-edge, brightly coloured designs in fibreglass. This time a few large, almost colourless, unstretched minimalist canvases made up of simple geometrical divisions and vertical, horizontal fold-marks are spaced awkwardly and unhelpfully along the half-empty walls. Equally unhelpfully, no charge emanates from the canvases themselves, despite their carefully considered divisions and surfaces. I suspect they'd function better if they were taut on a stretcher. (Jerusalem Artists House). Till Jan. 31.



Varda Getzow: mixed media (Debel Gallery, Ein Karem).

VARDA GETZOW is a young graduate of the Tel Aviv High School of Art and makes her debut with mixed-media works on paper, all of them too firmly entrenched in the gestures of typical Israeli abstract expressionism of the Sixties to give us much idea of whether she will develop her own artistic personality, though she clearly has a feeling for lively composition and texture. The larger oil- and graphite works are on smooth cardboard and make oc-

casional good use of near-wash techniques, dashed over and around bits of collaged newspaper; while the smaller and more dramatic works are on thin paper or glossy magazine illustrations worked over with oil pastel and oil wash. The latter are almost monochrome, and throughout the show it is tone, rather than colour, which dominates the compositional logic. (Debel Gallery, Ein Karem). Till Jan. 27.



Stepfa Reis: detail of composition (Nora Gallery, Jerusalem).

Now compare these two works with da Carpi's translation of a wash drawing ("Sybil") by Raphael, done in the German two-block line-and-background tone technique. The lines and hatching that are printed over the background tone are without any semblance of order or logic while the work as a whole is reduced to an anecdotal banality. Note too the stiffness of line, particularly in the highlights cut into the background, in da Carpi's version of Baldassare Peruzzi's "Apollo and Heracles." Da Carpi without Parmigianino was simply not Big League.

ANDREA Andreani (1546-1623) worked after drawings by Bernardo Malpizzi that were in turn based on paintings by Mantegna, third-hand art which was nevertheless sumptuous, especially when printed on silk (an example is shown here). Another famous chiaroscuro woodcut technician was Count Antonio Zanetti (1680-1787); all eight of his works in this collection are based on works by Parmigianino, but

The reasons for the decline of the technique are not discussed in the catalogue. One reason must have been that as with Japanese ukiyo-e wood prints, which also had a heyday of barely two centuries, the medium was taken over by the technicians. But the use of engraving and etching and the use of the mezzotint to reproduce paintings, must have hastened the downfall of the chiaroscuro print which was after all a primitive solution. Its coarse cuts could not compete with the finer lines and shading of an etching. Indeed, in this collection there are early examples of etching combined with a tone print from a woodblock. Artists also turned to etching because they could handle it themselves, drawing directly into the waxed plate. The woodcut did not of course die out, but was used for other purposes. It served to print mixed colours in French 18th and 19th century street posters; led to wood engraving reproducing illustrations; and eventually became a prized vehicle of the German Expressionists. Chiaroscuro prints were a pioneering reproduction process, but where creative art is concerned, they in most cases remain a historical curiosity. □

## Israel Theatres

**The Cameri Theatre**  
RUBBER MERCHANTS  
Tonight, tomorrow, Jan. 13, 7.30 and 10.15 p.m.  
Sun., Jan. 14, Tue., Jan. 20  
WEDDING EVE  
Large Hall, tomorrow, 8.30 p.m.

**Habima**  
HOMEWARD BOUND  
Large Hall, tomorrow, 7.40 p.m.  
Sun., Jan. 14, 8.30 p.m.  
WEDDING EVE  
Large Hall, tomorrow, 8.30 p.m.

**Beer-Sheva Municipal Theatre**  
HELP!  
Tomorrow, Jan. 13, Series 1  
Sun., Jan. 14, Series 2  
KILLING OF SISTER GEORGE  
Wed., Jan. 17, Sat., Jan. 20

**THE SHADOW**  
Wed., Jan. 17, Beer-Sheva

**HAROLD AND MAUD**  
Thur., Jan. 18, Beer-Sheva

**DRUNKEN ROUND**  
Habima Hall, tomorrow,  
Jan. 13, 8.30 p.m.

**PLASTIC CURTAINS**  
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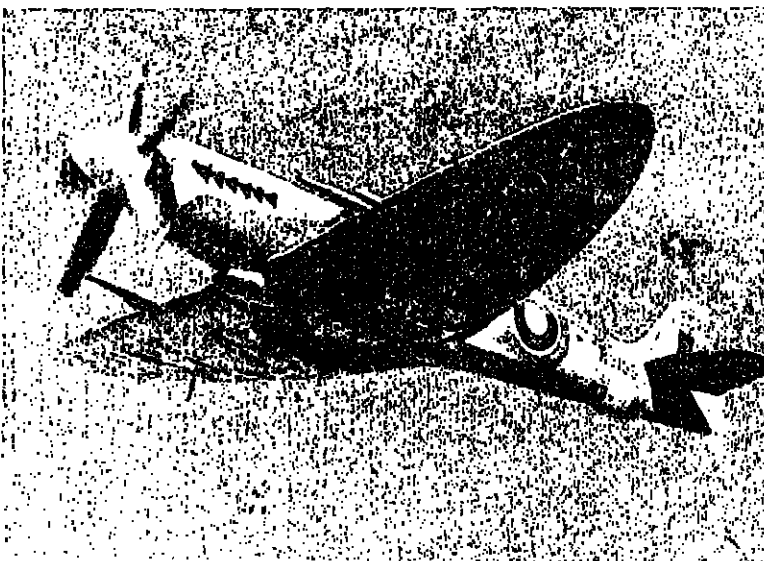


Incredible as it may seem, Israel seemed to be close to war with Great Britain in January, 1949. The British sent R.A.F. reconnaissance planes over Israel, and the Israel Air Force shot them down. Fortunately, the British got no support from either the Americans or the Dominions, and eventually abandoned the threat to intervene directly in the war. In the meanwhile, peace talks with Egypt began on the island of Rhodes. Jerusalem, January 8-14, 1949.  
The Jerusalem Post was known as the Palestine Post until 18 April, 1950.

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

Column One  
By  
David Courtney

SINCE the Autumn of 1947 Mr. Ben Gurion, now Prime Minister of Israel, has not wavered in his belief that a settlement of the Palestine problem would be reached on the soil of Palestine and nowhere else. Events have already proved him right. The Security Council will meet in a few days and the Israel delegate will be in a position to lay before it substantial evidence of the physical settlement of the issue, which needs only the explicit acknowledgement of the U.N. as a means of hastening the formal acknowledgement of the Arab States. Jerusalem, and some rectification of the position in the so-called Triangle, remain as outstanding uncertainties, which it should not be difficult to settle politically.



British Spitfire.

## Israelis down five R.A.F. planes

IT would be silly to run away with the idea that the lamb (armour-plated) and the wolf, are ready to lie down together; or that a certain lion in the offing is ready to stop swishing its tail. The point is that the lamb (armour-plated), is probably no lamb after all, while the wolf has lost its teeth and the lion, with impaired eyesight, has been dashing around in unprofitable circles to the damage of both its health and its prestige among the denizens of the power-politics jungle. In short, there is a strong suspicion that everyone concerned has had enough of violence and illusion. "Israel's strength has seriously upset the balance of power in the Middle East" is the British view according to a report in the "New York Times." Who, nine months ago, would have thought that Britain could be brought to think of Israel in these impressive terms?

(David Courtney was the pen name of D. E. Elston, who came to Palestine during World War II from England to head the Political Warfare Executive's radio station in Jerusalem.)

TEL AVIV, Saturday, January 8. — Four R.A.F. Spitfires and one other plane were shot down in two air battles over the Negev yesterday, according to an Israeli Army spokesman.

Several Spitfires appeared flying low over the battlefield in the morning, and one was shot down by anti-aircraft fire. Israel fighter planes brought down a second Spitfire which continued to fly over Israel positions. The second pilot was captured.

A second group of 12 planes appeared at 3.30 p.m. flying in battle formation over Israel territory northeast of Rafa. They flew eight planes abreast, with four planes above them for cover. Four Israel fighter planes engaged them, shooting down one and hitting another which began smoking and losing ground. The other planes scattered and fled.

The second plane was later found near Nirim settlement, the pilot's body burned beyond recognition. Another pilot was later found and captured in Israel territory.

The first captured pilot was identified as Flight Officer Timothy John Meelshaw of the

R.A.F., attached to 208 Squadron based at Fayid, Egypt, in the Suez Canal zone. On examination, he revealed that he had been sent on a reconnaissance flight with four other planes to photograph the scene of reported battle between Israel and Egyptian forces and the positions of the opposing forces, and to report on the course of the battle. The other pilots were Cooper, Cook, and Close.

Meelshaw admitted that his machine-guns were loaded with live ammunition, but claimed that he did not fire them.

The guns of the plane which crashed near Rafa were also loaded. Meelshaw's papers also revealed that British planes carried out reconnaissance missions over Haifa last June.

The British Air Ministry's statement claiming that the British planes were shot down over Egyptian territory was categorically denied by the Israel spokesman. Douki Abaza Pasha, Egyptian Foreign Minister, was reported by A.P. as stating that "British planes flying over the Negev in southern Palestine, were engaged by Jewish planes and three planes were shot down."

## Peace talks in Rhodes

RHODES, Wednesday January 12 (AP). — Peace talks between Israel and Egypt are due to start tomorrow, following the arrival here today of the Israel and Egyptian delegates.

Although Dr. Bunche had earlier hoped that the negotiations would take place on a high level, the Egyptian Government sent only three Army Colonels and a legal adviser, indicating that they would insist on a settlement of military questions before armistice terms are discussed.

The Israel Delegation is headed by Dr. Walter Eytan, Director-General of the Israel Foreign Ministry. Other members include Mr. Reuben Shiloah and Mr. Eliahu Sasson of the Ministry's Middle East Department; Dr. Shabatal Rosen, Foreign Office Legal Adviser, and four Israel



Walter Eytan

Army representatives, led by Colonel Yigael Yadin, Chief of Operations.

The Egyptian delegation consists of Colonel Mohammed Ibrahim Seif e-Din, Colonel Mohammed Ramel Rahmani and Colonel Ismail Sherine, the latter two respectively Chief of Staff of the Egyptian Air Force and Army. The political adviser is Ahmed Mousa.

They were accompanied from Cairo by Dr. Pablo Azcarate, U.N. representative in Egypt, and were met at the airport by M. Henri Vigier, Dr. Bunche's deputy.

## Bunche's hopes

HA'KIRYA, Wednesday, January 12. — The Government's decision to send Dr. Eytan, Director-General of the Foreign Ministry, to Rhodes can be taken as evidence of its desire to give the fullest possible weight to its delegation. The decision was taken only an hour or two before the delegation left for Rhodes.

In some Government circles, it is believed that the Acting Mediator, Dr. Bunche, hopes to extend the scope of the talks to include other Arab States. There has been no indication of the readiness of these other Arab States to follow the Egyptian example; and the general view here seems to be that separate negotiations would be more effective than talks in which all the parties to the Palestine conflict would participate.

It is thought that the Lebanon will take no decision to negotiate directly with Israel unless and until there is clear evidence that the Rhodes conference is moving toward a successful outcome. Under the present circumstances, in which King Abdullah has made no attempt to repudiate the British claim that he invoked the military clauses of the Anglo-Trans-Jordan Treaty, no move toward negotiations can be looked for from that quarter. It is also thought that Britain may suspend her more obvious war-like activity against Israel until the course of the Rhodes talks can be properly judged. It is thought in London that any action at this moment might anger the U.S. and make Mr. Bevin's international position even more precarious.

It is understood that Mr. Bevin is not satisfied with the reaction of the Dominion Governments toward his latest moves.

# The Weekend Dry Bones

UH OH ONE LONG SICK JOKE

PROLOGUE:



## A CODE IN MY NOSE

THE INTIMATE JOURNAL OF ONE MAN'S BATTLE AGAINST THE ELEMENTS

FROM THE BOOK THE SPY WHO CAME IN WITH A COLD BASED ON THE FILM NOSE ENCOUNTERS OF A CLOSED KIND

PART ONE INNOCENCE				PART TWO THE FIRST SUSPICION				
SELF- DELUSION	IT WAS NOTHING			AH	AH			SNIFF
REALITY STICKS IN ITS UGLY NOSE...				AN?				SNIFFLE
WE FIGHT BACK!	PILLS! I NEED PILLS!!			AND ORANGES				SNIFFLE AND A BOX OF TISSUES
COLD PILLS	HMM "PRECAUTIONS"			WHY IS THERE NO HEAT?				I'LL CHECK THE T.V. MAYBE SKOOTERMAN IS ON
SNIFFLE SNIFFLE SNIFFLE SNIFFLE KAFF KAFF KAFF KAFF	A LITTLE TEA WITH BRANDY		GLUG	TOO MUCH TEA		GLUG	THAT'S BETTER	"FEED A COLD STARVE A FEVER"
	OR IS IT "STARVE A COLD FEED A FEVER"			IT'S THOSE PILLS! MY MENTAL ALERTNESS IS SINKING		GLUG		
				I CAN BREATHE AGAIN! I'M CURED! I CAN GO BACK TO WORK!		WELL MAYBE IN A COUPLE OF DAYS		SNIFFLE

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